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GRADUATE COLLEGE

AN OVERVIEW OF THE PIANO CONCERTO IN CANADA SINCE 1900 WITH
STYLISTIC ANALYSES OF WORKS SINCE 1967 BY ECKHARDT-GRAMATTÉ,
DOLIN, LOUIE, KUZMENKO, AND SCHMIDT

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A DOCUMENT APPROVED FOR THE
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Abstract

This study provides an overview of the piano concerto in Canada since 1900 with stylistic analyses of five concertos written in the five decades since 1967 by five Canadian composers: Sophie Carmen Eckhardt-Gramatté, Samuel Dolin, Alexina Louie, Larysa Kuzmenko, and Heather Schmidt. The purpose of the study is to update research on the Canadian piano concerto, spotlight these five concertos, and provide an updated list of Canadian piano concertos as a resource for pianists and teachers.

The introduction provides a review of related literature including dissertations, relevant books, and Internet sources that explore related topics. Chapter one presents a history of the development of the piano concerto in Canada since 1900. Chapters two through six discuss five selected concertos: Sophie Carmen Eckhardt-Gramatté's *Symphony-Concerto* (1967), Samuel Dolin's *Concerto for Piano and Orchestra* (1974), Alexina Louie's *Concerto for piano and orchestra* (1984), Larysa Kuzmenko's *Piano Concerto* (1995), and Heather Schmidt's *Piano Concerto No. 4, "Phoenix Ascending"* (2005). Each chapter contains sections on the composer's biography and style as well as a brief stylistic analysis of the concerto's form, themes, orchestration, and interaction between the piano and orchestra, with musical examples. A description of the pianistic writing completes each chapter.

Appendix A provides a list of known piano concertos of Canadian composers written between 1900 and 2010, arranged by date of composition. Notes include information on, among other things, the duration, orchestration, publication, performances, and discography, as available. Appendices B through D provide lists of:

concertos of Canadian composers, arranged by composer; concertos of immigrant Canadian composers written prior to arrival in Canada; and miscellaneous concertos.

Introduction

The piano concerto in Canada gained national attention with Emiliano Renaud's *Concertstück* (1900) for piano and orchestra at the turn of the twentieth century, a time when virtuosic display abounded in concert halls in North America with the concertos of Chopin, Tchaikovsky, and Rachmaninoff, among others appearing frequently on concert programs.¹ The genre was further expanded in Canada with a handful of concertos added to the repertoire by the 1930s. Through the 1940s and 50s, young composers were fostered in the new creation of concertos by national arts organizations, festival tours, piano competitions, educational institutions, professional orchestras, and radio broadcasts.

In 1951 John Weinzwieg (1913-2000), along with seven other prolific composers, founded the Canadian League of Composers (CLC), which fostered two other important national organizations: the Canadian Council for the Arts (1957) and the Canadian Music Centre (CMC, 1959).² Today, these organizations continue to sponsor grants essential to Canadian composers, along with many provincial arts programs such as the Manitoba Arts Council, Ontario Arts Council, etc.

The Canadian Centennial in 1967 was an important impetus for a diverse group of composers, resulting in over 150 commissions in one year that included two piano concertos. This group included naturalized citizens, landed immigrants, and Canadian-

¹ First performance: April 20, 1900; Windsor Hall, Montréal; Goulet Symphony Orchestra; Joseph-Jean Goulet, conductor; Emiliano Renaud, pianist.

² Along with co-founders Samuel Dolin (1917-2002) and Harry Somers (1925-99), John Weinzwieg invited five additional composers to join the Canadian League of Composers (CLC) organizational committee: Murray Adaskin (1906-2002), Louis Applebaum (1918-2000), Andrew Twa (1919-2009), Harry Freedman (1922-2005), and Philip Nimmons (b. 1923).

born composers living abroad. By 2010, what had resulted was a repertoire of over 130 piano concertos, nearly two-thirds written since 1967, varying in style according to their various European, American, and Canadian influences.

Need for the Study

The performing pianist of today can choose from an abundant repertoire of Canadian concertos, but also encounters a profound lack of scholarship on the genre since 1967. Although there are many resources, no recent survey of the Canadian piano concerto exists. Of the two scholarly writings on the topic of the piano concerto in Canada, Ireneus Zuk's thesis "The Piano Concerto in Canada (1900-1980): a bibliographic survey" is made up mainly of bibliographic entries covering the years 1900 to 1980.³ Since then, bibliographic entries have not been updated and no comprehensive list or study of the Canadian piano concerto has become available. This lack of collected data hinders pianists, teachers, and researchers from locating Canadian piano concertos. Stephanie Owen's dissertation "The Piano Concerto in Canada since 1955" focuses on a historical overview of piano concertos in Canada with stylistic analyses of composers' works from 1955 to 1967.⁴ More than forty years later, the pianist or researcher of today lacks current information on Canadian piano concertos, especially works composed since 1967.

³ Ireneus Zuk, "The Piano Concerto in Canada (1900-1980): a bibliographic survey" (DMA thesis, Peabody Institute, John Hopkins University, 1985).

⁴ Stephanie Olive Owen, "The Piano Concerto in Canada since 1955" (PhD diss., Washington University, 1969).

Purpose of the Study

The purpose of this study is three-fold. Firstly, it will provide an overview of the piano concerto in Canada, tracing the development of Canadian composers and their works (piano concertos only) from 1900 to 2010. Composers will be organized by geographical location, with a focus on the main musical hubs of Toronto and Montréal.

Secondly, this study will showcase five selected piano concertos written since 1967, the year of Canada's Centennial Celebration and the last year of published research on this study's stylistic analyses. The concertos selected include one by each of the following composers:

Sophie-Carmen Eckhardt-Gramatté, *Symphony-Concerto* (1967)

Samuel Dolin, *Concerto for Piano and Orchestra* (1974)

Alexina Louie, *Concerto for piano and orchestra* (1984)

Larysa Kuzmenko, *Piano Concerto* (1995)

Heather Schmidt, *Piano Concerto No. 4, "Phoenix Ascending"* (2005)

Each was composed between the years 1967 to 2005. Eckhardt-Gramatté was chosen for her romantic virtuoso work; Dolin for his eclectic style; Alexina Louie for her Asian-inspired Impressionistic and at times Expressionistic work; Larysa Kuzmenko for her Ukrainian- influenced *tour de force*; and celebrated pianist and Juno-nominated composer, Heather Schmidt, for her programmatic concerto, *Phoenix Ascending*.⁵

These concertos were not chosen for their popularity nor because they are often performed, but rather to introduce them to performers and teachers who are interested in more recent concertos by Canadian composers. They have all been recognized as

⁵ The Canadian Junos are awarded to deserving musicians in all genres of music by the Canadian Academy of Recording Arts and Sciences or a panel of experts in each field. The Junos are similar to the American Grammy Awards.

important works through commissions, premiers, recordings, awards and/or reviews. Of the five concertos, two were commissioned for Centennial events: the 1967 Centennial Celebration of Canada (Eckhardt-Gramatté) and the 2005 Alberta Centennial (Schmidt). All five concertos have been performed and recorded by internationally acclaimed pianists, including Anton Kuerti, William Aide, Christina Petrowska-Quilico, and Heather Schmidt. Quilico is the connection between the Louie and Kuzmenko concertos, having recorded both along with Violet Archer's *Piano Concerto* in 2010 (Quilico also performed Heather Schmidt's Second *Piano Concerto*). Repeat performances (which are unusual) of Kuzmenko's concerto took place in both Canada and the Ukraine. These recordings are available through either the Canadian Music Centre (CMC) or composer websites. Awards, reviews, and performances of specific concertos are included in the introductory comments of each chapter.

Finally, this study will provide a comprehensive list of Canadian piano concertos arranged by date (Appendix A) and composer (Appendix B), including notes on duration, instrumentation, publisher, as well as a discography. Two additional appendices list piano concertos by immigrant Canadian composers prior to arrival in Canada (Appendix C) and piano concertos by Canadian composers for multiple soloists and various ensembles (Appendix D).

Limitations

It is not a purpose of this study to define or describe a "Canadian piano concerto." The term as used here simply means a concerto by a Canadian composer, native or immigrant. The styles of Canadian piano concertos—indeed Canadian music

in general—are diverse and basically international, except for those works that are intended to evoke some aspect of Canada itself (such as Michael Conway Baker's *Okanagan Landscapes*) or use Canadian musical materials (such as Peter Ware's *Aishihik*). In this document, Canadian composers are defined as both native-born citizens and immigrants, either landed or naturalized. For immigrant composers, only piano concertos written after their moving to Canada are included in Appendices A and B.

Related Literature

Scholarship on the Canadian piano concerto is directly linked to two specific sources. Ireneus Zuk's thesis (1985) is a purely bibliographic resource on concertos written since 1900, with no analysis or discussion. In her dissertation (1969), Stephanie Owen surveys twelve composers and their works, providing a brief historical background covering sixty years (1900-67). She highlights nine selected composers and their concertos, and devotes three chapters to the stylistic analysis of concertos by Jean Papineau-Couture, John Beckwith, and John Weinzwieg. The extent of Owen's research culminates with the Canadian Centennial of 1967. Since then, no historical survey of the Canadian piano concerto has been published.

Contemporary Canadian Composers by Keith MacMillan and John Beckwith covers 144 composers before 1975.⁶ Biographical information on each composer is useful, and at times stylistic references to their works are discussed. This resource, while helpful, is now seriously outdated.

⁶ Keith MacMillan and John Beckwith, eds., *Contemporary Canadian Composers* (Toronto: Oxford University Press, 1975).

Carl Morey's *Music in Canada: a research and information guide* (1997) is extensive and thorough.⁷ The resources listed include books and articles, as well as dissertations and theses. Both dissertations by Zuk and Owen are included in this guide. There is currently no resource that covers the last 16 years.

Helmut Kallmann's *A History of Music in Canada, 1534-1914*,⁸ George A. Proctor's *Canadian Music of the Twentieth Century*,⁹ and Paul Helmer's *Growing with Canada: The Émigré Tradition in Canadian Music*¹⁰ cover topics of Canadian musical development and the concerto.

Books on the concerto genre by country abound, while books specific to the Canadian piano concerto have yet to be published.¹¹ The latest general source on the twentieth-century piano concerto is the 2005 edition of the *Cambridge Companion to the Concerto*.¹² It covers the history of the concerto genre from the early seventeenth century to the mid-twentieth century. Works and performance practice are discussed. More outdated resources published in the twentieth century include those by Joseph

⁷ Carl Morey, *Music in Canada: A Research and Information Guide* (New York: Garland Publishing, Inc., 1997).

⁸ Helmut Kallmann, *A History of Music in Canada, 1534-1914* (Toronto: University of Toronto Press, 1960).

⁹ George A. Proctor, *Canadian Music of the Twentieth Century* (Toronto: University of Toronto Press, 1980).

¹⁰ Paul Helmer, *Growing with Canada: The Émigré Tradition in Canadian Music* (Montréal: McGill-Queen's University Press, 2009).

¹¹ This includes William Phemister's book on the American piano concertos (see footnote 18) and Jeremy Norris' book, *The Russian Piano Concerto* (Bloomington: Indiana University Press, 1994).

¹² Simon P. Keefe, Ed., *The Cambridge Companion to the Concerto* (New York: Cambridge University Press, 2005).

Kerman,¹³ Michael Steinberg,¹⁴ Michael Thomas Roeder,¹⁵ Maurice Hinson,¹⁶ Robert Layton,¹⁷ William Phemister,¹⁸ Wendell Nelson,¹⁹ and Abraham Veinus.²⁰ Of all these authors, Roeder is the only one who mentions the music of Canada. Five pages are devoted to thirteen important composers (see footnote fourteen). What constitutes most of the book is biographical information and, at times, stylistic comments on specific works.

Music for Piano and Orchestra by Maurice Hinson (1981) covers an international collection of composers up to 1981. Although composers are listed alphabetically by name rather than by country, an index groups composers by country. He includes detailed information on each concerto including the year of composition, publisher, timings, and tempo markings, followed by a brief description of overall style, orchestration texture, and especially difficult or unique requirements for the pianist.

¹³ Joseph Kerman, *Concerto Conversations* (Cambridge, MA: Harvard University Press, 1999).

¹⁴ Michael Steinberg, *The Concerto: A Listener's Guide* (New York: Oxford University Press, 1998).

¹⁵ Michael Thomas Roeder, *A History of the Concerto* (Portland: Amadeus Press, 1994). Canadian composers discussed include Healey Willan, Claude Champagne, John Weinzweig, Barbara Pentland, Jean Papineau-Couture, Violet Archer, Norman Symonds, Jacques Hétu, R. Murray Schafer, Otto Joachim, Oskar Morawetz, Talivaldis Kenins, and Malcolm Forsyth.

¹⁶ Maurice Hinson, *Music for Piano and Orchestra: An Annotated Guide* (Bloomington: Indiana University Press, 1981).

¹⁷ Robert Layton, Ed., *A Companion to the Concerto* (New York: Schirmer Books, 1988).

¹⁸ William Phemister, *American piano concertos: A Bibliography* (Detroit: Published for the College Music Society by Information Coordinators, 1985).

¹⁹ Wendell Nelson, *The Concerto* (Dubuque, IA: WM. C. Brown Company Pub., 1969).

²⁰ Abraham Veinus, *The Concerto* (New York: Dover Publications, Inc., 1944).

Related Online Resources

Online resources are especially important for research on contemporary Canadian music. The most authoritative source is the Canadian Music Centre/Centre de Musique Canadienne (CMC), founded in 1959 and funded by the Canadian government, numerous foundations, and private donors, including composers. The library now has five locations across Canada, plus an interactive website boasting ready-to-download sheet music, live-streaming audio and video archives, composer profiles and available works for rental, loan, or purchase.²¹ It is the most current resource available for locating piano concertos by Canadian composers, and the main source for Appendices A and B of this document.

Composer websites are very helpful for biographical information, lists of works, publications, upcoming performances, and press critiques. Four of the five selected composers for this document have accessible websites. Sophie-Carmen Eckhardt-Gramatté's website (www.egre.mb.ca), together with the Eckhardt-Gramatté Foundation, was established in 1982 by Eckhardt-Gramatté's husband, Ferdinand Eckhardt. Her biography, works list, discography, newspaper articles, concert programs, and a bibliography can be found at this website. Her works are available through the CMC.

Samuel Dolin has no official composer website, but information can be found on the CMC website (<http://musiccentre.ca/node/37160>), as well as the Canadian Encyclopedia website (<http://www.thecanadianencyclopedia.com/articles/emc/samuel-dolin>).

²¹ Canadian Music Centre, <http://www.musiccentre.ca> (accessed July 26, 2013).

Alexina Louie has a newly formed official composer website:

<http://www.alexinalouie.ca>. Her biography and works list are also available through the CMC, the Pytheas Center for Contemporary Music²² and the Contemporary Music Society of Québec/La Société de musiques contemporaine du Québec.²³

Larysa Kuzmenko's extensive website (www.larysakuzmenko.com)²⁴ maintains a current biography, concert reviews, news, discography, and free sample recordings. Insight into fourteen of her works is available through detailed program notes, which include her *Piano Concerto*, available through the CMC.

Heather Schmidt, the youngest composer of the selected five, also has an extensive website (www.heatherschmidt.com) listing her biography, current events, complete works (for both concert and movie music), discography, sample performance tracks, press quotes, and previews/reviews.²⁵ All of her works are available through Echo North Music and some of her works are available through the CMC.

²² Pytheas Center for Contemporary Music, "Alexina Louie," <http://www.pytheasmusic.org/louie.html> (accessed July 26, 2013).

²³ SMCQ, "Alexina Louie >> Biography," http://www.smcq.qc.ca/smcq/en/artistes/l/louie_al/ (accessed July 26, 2013).

²⁴ "Larysa Kuzmenko: Canadian Composer and Pianist," <http://www.larysakuzmenko.com> (accessed July 26, 2013).

²⁵ "Heather Schmidt – Composer, Pianist, Performance Coach," <http://www.heatherschmidt.com> (accessed July 26, 2013).

Chapter One

Historical Survey of Canadian Piano Concertos (1900-2010)

The history of the Canadian piano concerto extends back to 1900 when Emiliano Renaud's *Concertstück* was first performed. By 1930 twelve piano concertos had been written, and by the Canadian Centennial of 1967 that number had grown to seventy-four. This growth was due in part to the establishment of music conservatories as well as the rise of professional orchestras, arts organizations, competitions, and radio broadcasts. The concerto also benefited from Canadian multiculturalism, as immigrant composers made Canada their new home through the mid- to late-twentieth century. As support of new compositions persists to the present, the repertoire of Canadian piano concertos continues to be celebrated. Canadian composers identified in this study include native-born citizens as well as immigrants, showcasing a unique collage of composers in Canada.

Few piano concertos were written during the first thirty years of the twentieth century. Numbering around a dozen, they are now mostly inaccessible—unpublished, unrecorded, or completely lost.¹ This is due to the part-time hobbyist status of composers during the pioneer period, which changed with the development of arts and education in Canada. Professional orchestras became more culturally prominent and educational institutions employed composers as professors of composition and theory.²

¹ For a list of these composers and their works, as well as works with missing manuscripts dating from 1935 to 1962, see ch. 7, Recommendations for further study, p. 99.

² It is important to remember that Canada during this period was a very young country, founded only in 1867.

By the 1940s Toronto and Montréal became the hubs of musical activity. The University of Toronto employed many of Canada's finest artists including Healey Willan (1880-1968), who along with Leo Smith (1881-1952) and Ernest MacMillan (1893-1973) firmly established the Faculty of Music during the 30s and 40s.³ Simultaneously, Québec-native composer Claude Champagne (1891-1965) taught at McGill University and the Conservatoire de Musique du Québec à Montréal (CMM).

While European influences were most evident in the solo and instrumental works of Canadian composers earlier in this century, it was not until the 1940s that these influences became evident in Canadian piano concertos. These concertos are sharply divided into two styles: those influenced by French composers including Franck, Debussy, Ravel, *Les Six*, and *Le Jeune France*; and those influenced by English post-Romantic composers including Vaughan Williams and Elgar.⁴ These two different styles are well displayed in the works of Willan and Champagne, respectively.

³ Established in 1919, the University of Toronto was amalgamated with the Toronto Conservatory of Music (a.k.a. Royal Conservatory of Music) under the direction of Leo Smith, Healey Willan, and Ernest MacMillan.

⁴ Stephanie Olive Owen, "The Piano Concerto in Canada since 1955" (PhD diss, Washington University, 1969), 12-21.

Toronto

Healey Willan (1880-1968)

Piano Concerto (1944)

English-born Healey Willan immigrated to Canada in 1913 to take a theory teaching post at the Toronto Conservatory of Music. One year later he also became a lecturer and examiner at the University of Toronto. His long and successful career as a composer, primarily of choral music, earned him the sobriquet, “Dean of Canadian composers.”⁵ Willan was a traditionalist who rejected the modernist movement of the Second Viennese School. His style is tonal, with English lyricism and post-Romanticism reminiscent of Rachmaninoff. These features are found in his *Piano Concerto*. In three movements, its minor tonality and virtuoso demands suited the expectations of the Canadian audience, which had come to expect the standard concerto repertoire of Mozart, Chopin, and Rachmaninoff.

Robert Fleming (1921-1976)

Short and Simple Suite (1959); *Concerto '64* (1964)

Among Willan’s students, Robert Fleming became one of Canada’s most prolific composers.⁶ Born in Prince Albert, Saskatchewan, he studied in England at the Royal College of Music (1937-1938) and in Toronto with Willan (1941, 1945). In

⁵ *Healey Willan 1880-1968: The Dean of Canadian Composers*. 30th Anniversary edition. EMI Canada 7243 5 72789 28. CD. 1998.

⁶ Keith MacMillan and John Beckwith, eds., *Contemporary Canadian Composers* (Toronto: Oxford University Press, 1975), 66.

addition to writing ballet, band, choral, vocal, and film music, Fleming contributed to the piano concerto genre a *Short and Simple Suite* and the *Concerto '64* in three movements: “Andante sostenuto,” “Gently,” and “Allegro.”⁷ He exemplifies Willan’s lyricism with prominent melodies, and adds his own trademarks of ostinato rhythms and quartal harmonies.⁸

Toronto in the 1950s—The Weinzwieg School

Despite the modern trend of serialism in Europe, Willan remained thoroughly rooted in the Romantic tradition of the nineteenth-century piano concerto. Along with Sir Ernest MacMillan, he was held responsible for stunting the growth of serialism in Canada, according to Winters, Macmillan, and Beckwith:

[Until the 1930s] Canadian music...had been in Murray Schafer’s words, “run by the pommies”...those powerful conservatives, represented at the administrative level by Sir Ernest MacMillan, Healey Willan...for whom Schoenberg’s ideas were impractical and unappealing and most of what had happened after Strauss, Elgar, Debussy, and Ravel was a strain and a nuisance.⁹

Willan’s hold lessened when he retired from the University of Toronto in 1952, with John Weinzwieg (1913-2000) as his replacement. Weinzwieg, the new professor of composition, had already founded the Canadian League of Composers (CLC) in 1951 along with Samuel Dolin and Harry Somers.

⁷ The National Film Board was founded in 1940. Fleming joined in 1946 and eventually became the director (1958 to 1970).

⁸ Maurice Hinson, *Music for Piano and Orchestra: An Annotated Guide* (Bloomington: Indiana University Press, 1981), 98.

⁹ Kenneth Winters, Rick MacMillan, and John Beckwith, “Neoclassicism,” *The Canadian Encyclopedia*, <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCESearch&Params=A1> (accessed online 4 June 13).

John Weinzwieg (1913-2000)

Concerto for Piano and Orchestra (1966); *Divertimento No. 10* (1988)

Known as Canada's first serialist composer, Weinzwieg began studies at the University of Toronto with Healey Willan and Ernest MacMillan and continued at the Eastman School of Music with Howard Hanson and Bernard Rogers. Weinzwieg was also influenced by the music of Sibelius and the Second Viennese School, especially Webern.¹⁰ He became widely respected for his passionate support of Canadian music. According to the assessment of composer Malcolm Forsyth, "he was such a powerful figure in the history of Canadian music since the Second World War...we cannot ever forget that and the enormous influence exerted."¹¹

Weinzwieg's first of two works for piano and orchestra, the *Concerto for Piano and Orchestra*, was commissioned in 1966 by the CBC. In five sections (slow-fast-slow-fast-slow), it is built on 12-tone elements and jazz-inspired improvisation. Although he felt he was adding another concerto to the vault of unwanted or unperformed concertos, he also felt he could challenge the medium of the concerto form by contributing something fresh to the genre.¹² Twenty years later he wrote the *Divertimento No. 10* (1988), twelve dialogues for strings and solo piano that are meant to express introverted and extroverted moods rather than imitative dialogue. Weinzwieg quickly became an influential teacher in Canada with many students, including Harry

¹⁰ Timothy J. McGee, *The Music of Canada* (New York: W. W. Norton & Company, 1985), 124.

¹¹ Malcolm Forsyth and John Gray, "The Composer's Chair, Episode 3: Malcolm Forsyth." <http://www.musiccentre.ca/node/65921> <accessed 13 June 2013>.

¹² An interview with John Weinzwieg. Zuk, 370.

Somers (1925-99) and John Beckwith (b. 1927). Table 1 (found on p. 18) lists only the students of Weinzweig, Willan, and Champagne who wrote piano concertos.

Harry Somers (1925-1999)

First Piano Concerto (1947);

Second Piano Concerto (1954-56); *Third Piano Concerto* (1996)

Harry Somers studied with both Weinzweig and Milhaud in the 1940s. He had a long career with some fifty years between his first and third piano concertos. Stylistic influences included the music of Mahler, Ives, Bartók, and Weinzweig, from whom he gleaned a flexible serial technique, elegant melodic lines, transparent/clean textures, acute awareness of instrumental colors, and a dry wit that took shape in short rhythmic ideas.¹³ His *First Piano Concerto* (1947) frequently references twelve-tone procedures and is derived from Ives' dodecaphonic materials.¹⁴ Counterpoint also pervades much of his work, especially in the *Second Piano Concerto* (1954-1956), which has been described as having “counterpoint of styles”—both tonal and atonal. In four movements, this technically demanding work is comparable in difficulty to works by Mozart, Weber, Chopin, Liszt, and Rachmaninoff. There is no lack of dissonant and serial-influenced themes, as well as Stravinskian-inspired ostinato. Somers waited forty years before writing his *Third Piano Concerto* (1996), commissioned by the Esprit Orchestra/Ontario Arts Council/Canada, and dedicated it to his teacher E. Robert Schmitz, a Franco-American pianist and composer who considerably influenced his

¹³ Brian Cherney on “Harry Somers” in *Contemporary Canadian Composers*, 208.

¹⁴ Hinson, 272. The manuscript is lost.

pupil in the 1940s. In three contrasting movements, this technically demanding work has no distinct themes, but rather motives that percolated over ten years.¹⁵ Among Somers' many distinguished achievements, he co-founded the CMC with Weinzwieg in 1957 and served as president of the Canadian League of Composers for ten years.¹⁶

John Beckwith (b. 1927)

Concerto Fantasy (1959)

Perhaps one of Weinzwieg's most celebrated pupils is John Beckwith, a graduate of the University of Toronto's School of Music, who holds five honorary doctorates from universities across Canada.¹⁷ He also studied with Nadia Boulanger (1950-52), an opportunity made possible by a Canadian Amateur Hockey Association Award. Beckwith served as Dean of the University of Toronto for seven years (1970-77) and on numerous boards including the Canadian Opera Company, Encyclopedia of Music in Canada, Canadian Association of University Schools of Music, Performing Rights Organization of Canada, and the Canadian Historical Heritage Society. Known as a composer and writer, he has been an important advocate for Canadian music history. His *Concerto Fantasy* (1959) in three movements was premiered at a Canadian League of Composers concert in 1962.¹⁸ He described it as inspired by the concertos of

¹⁵ Harry Somers, *Third Piano Concerto* (CMC, 1996), program notes.

¹⁶ 1951-1957, 1959-1963.

¹⁷ D.Mus. Mt. Allison University (1974), D.Mus. McGill University (1978), D.Mus. University of Guelph (1995), L.L.D. Queen's University (1998), and D.Mus. University of Victoria (1999); M.Mus. UT (1961); B.Mus. UT (1947).

¹⁸ February 6, 1962.

Schumann and Schoenberg, the Copland *Piano Sonata*, and a twelve-tone set he found in an article by Henry Leland Clarke. At the time he considered the finale as his most accomplished extended work.¹⁹

Other notable works by Weinzwieg's pupils include Murray Adaskin with his Coplandesque²⁰ and folk-inspired²¹ one-movement *Capriccio* (1961);²² Lorne Betts (1918-85) with his two highly chromatic concertos (1955, 57); Srul Irving Glick (1934-91) with his two Jewish folk-inspired concertos; Bruce Mather (b. 1939) with his one-movement concertante for piano and chamber orchestra (1958); and Clifford Ford (b. 1947) with his Webernesque *A little romance* (1992).

¹⁹ John Beckwith, *Unheard Of: Memoirs of a Canadian Composer* (Waterloo, Ontario: Wilfred Laurier University Press, 2012), p. 196.

²⁰ Raymond Erickson, "Korn Leads Last of Season's Bills; Orchestra of America Plays Three Works New Here," *New York Times*, March 22, 1965, cited in Zuk, 4.

²¹ Themes derived from the Canadian folk song of Les Voyageurs, "Petit Rocher."

²² Commissioned by pianist Kendall Taylor.

Table 1. Champagne, Willan, Weinzweig, and Their Students.

Claude Champagne (Montréal)	<ul style="list-style-type: none">• Violet Archer 1930 McGill University• Clermont Pépin 1939-41, 1944-6 Conservatoire de Musique du Québec à Montréal• Maurice Dela 1943-7 Conservatoire de Musique du Québec à Montréal• Gilles Tremblay 1949-54 Conservatoire de Musique du Québec à Montréal
Healey Willan (Toronto)	<ul style="list-style-type: none">• John Weinzweig 1934-7 University of Toronto• Robert Fleming 1941, 1945 Toronto Conservatory of Music• John Beckwith 1945-7 Toronto Conservatory of Music
John Weinzweig (Toronto)	<ul style="list-style-type: none">• 1940s:<ul style="list-style-type: none">• Harry Somers 1941-3, 1945-9 University of Toronto• Murray Adaskin 1944 University of Toronto• Samuel Dolin 1945 Royal Conservatory of Music in Toronto• Lorne Betts 1947-53 Toronto Conservatory of Music• 1950s:<ul style="list-style-type: none">• Srul Irving Glick 1951-8 University of Toronto• Bruce Mather 1952-7 Toronto Conservatory of Music• 1957-9 University of Toronto• 1960s:<ul style="list-style-type: none">• John Beckwith 1961 University of Toronto• Clifford Ford 1964 University of Toronto

Montréal

Claude Champagne (1891-1965)

Concerto pour piano et orchestre (1948)

Concurrently with Toronto and the influence of Healey Willan, Montréal flourished with its own large company of composers including Claude Champagne and André Mathieu. Born in Montréal in 1891, Champagne studied at the Paris Conservatoire (1921-28), where he encountered the music of Franck, Debussy, and Stravinsky. What resulted was “a style rooted in the soil of Québec and built with the rigors of a classical training.”²³ He infused into his works elements of impressionism, the principle of “harmony by singing” associated with Fauré and Debussy, as well as Canadian folk music.²⁴ Due in part to the lack of a permanent symphony orchestra in Montréal until 1934, he wrote no piano concerto until late in his career. His colorful *Concerto pour piano et orchestre* (1948) in three movements, according to Louise Bail-Milot, combines the chord progressions of Liszt and Saint-Saëns with the melodic inflections of Rimsky-Korsakov and Rachmaninoff.²⁵ Later in his career he was influenced by the music of Schoenberg and Messiaen, connections that especially influenced his pupils Maurice Dela (1919-1978) and Clermont Pépin (1926-2006), among others.

²³ Clifford Ford, *Canada's Music: An Historical Survey* (Agincourt, Ontario: GLC Publishers Limited, 1982), 147.

²⁴ Louise Bail-Milot on “Claude Champagne” in *Contemporary Canadian Composers*, 43.

²⁵ Louise Bail-Milot, “L'œuvre et les procédés de composition chez Claude Champagne” (Diss, Institut de musicologie de Paris, 1972), pp. 120-22 cited in Zuk, 81.

André Mathieu (1929-1968)

Concertino No. 1 (1935); *Concertino No. 2* (1940);

Concerto du Québec (1948); *Concerto No. 4* (1946-49)

Other composers in Québec at this time included Rodolphe Mathieu (1890-1962) and his son André Mathieu (1929-1968). Rodolphe studied in Québec with Laliberté, a former follower of Scriabin and teacher of Champagne. What resulted in Rodolphe's music was a style steeped in post-Romanticism and "oriented towards the new," which in the 1920s was a move away from tonality.²⁶ Although Rodolphe never wrote a piano concerto, his son wrote four. André was a child prodigy, a gifted composer who studied with Honegger and Cortot in Paris (1946-47). His music had the rhythmic drive attributed to Rachmaninoff and the "sound and imagination of [Alfred] Cortot."²⁷ His music is firmly established in the Romantic vein and episodic in nature.²⁸ In addition to two concertinos, he wrote a third piano concerto—the *Concerto du Québec*—which was adapted for a Canadian film. Finally, his fourth and most mature concerto was written around 1947 during his studies with Honegger. The story of the score is unusual in that it was reconstructed by editor Gilles Bellemare in 2005 for the pianist Alain Lefèvre. Since the manuscript is lost, Bellemare transcribed the recording into both a piano and orchestral score from an audio recording. A piano reduction for

²⁶ Juliette Bourassa-Trépanier on "Rodolphe Mathieu" in *Contemporary Canadian Composers*, 147.

²⁷ Georges Nicholson, *André Mathieu: Biographie* (Montréal: Québec-Amérique, 2010).

²⁸ Yun Jung Astrid Chan, "André Mathieu and His Piano Concerto No. 4: The Influence of Arthur Honegger in Mathieu's Evolution Toward a Mature Voice" (DMA doc, University of Arizona, 2011), 76.

two pianos is also available.²⁹ Mathieu unfortunately died at the age of thirty-nine, while still a promising young composer.³⁰

Maurice Dela (1919-1978)

Ballade (1945); *Concerto* (1950); *Concertino* (1959)

Students of Champagne, Maurice Dela and Clermont Pépin (1926-2006) continued in the same vein of Russian/French-influenced post-Romanticism. Dela studied composition with Champagne in Montréal and orchestration with Leo Sowerby in Chicago. He became a composer and arranger for the Canadian Broadcasting Company (CBC) from 1951 to 1965. His style, mostly conservative and classical, often employs polytonality and borrows elements from serial music.³¹ He wrote three works for piano and orchestra: a *Ballade*, *Concerto*, and *Concertino* (1945, 1950, and 1959). The longest of these is the *Concerto*, a twenty-minute three-movement work. Unfortunately no recordings are available through the CMC.

²⁹ André Mathieu, *Quatrième concerto pour piano et orchestre* (Trois-Rivières, Québec: Les Éditions Orchestra Bella, 2008).

³⁰ Gilles Potvin on “André Mathieu” in *Contemporary Canadian Composers*, 146.

³¹ Jacques Thériault, “Enjoyment of music Dela's chief concern,” *Music Scene*, Sept.-Oct., 1972, 267.

Clermont Pépin (1926-2006)

Piano Concerto No. 1 (1946); *Piano Concerto No. 2* (1946); *Nocturne* (1955-59)

French-Canadian Clermont Pépin studied at the Paris Conservatoire with Jolivet, Honegger, and Messiaen. A celebrated composer, Pépin received the first prize in the Composers, Authors, and Publishers Association of Canada Limited (CAPAC) composition competition in 1946. His style according to Desautels includes powerful rhythms and strong polyphonic textures capable of evoking a world of magic and incantations.³² Influences of Rachmaninoff and Franck are also apparent.³³ He wrote three works for piano and orchestra: *Piano Concerto No. 1*, *Piano Concerto No. 2*, and *Nocturne* (1946, 1946, and 1955-59). The second only hints at serialism but his works like the *Nocturne*, written post-1955 after his studies in Paris, explore more serial and aleatoric influences.

Violet Archer (1913-2000)

Piano Concerto (1956)

Montréal-born Violet Archer studied with Champagne as well as Bartók and Hindemith. After traveling abroad she settled at the University of Alberta where she began teaching in 1962. The *Piano Concerto* (1956) portrays her stylistic hallmarks, which include the adept use of counterpoint and a strong formal design. In three

³² Andrée Desautels, "The History of Canadian Composition 1610-1967" in *Aspects of Music in Canada*, ed. Arnold Walter (Toronto: University of Toronto Press, 1969), p. 127.

³³ Gilles Potvin on "Clermont Pépin" in *Contemporary Canadian Composers*, p. 182.

movements, it is profoundly celebrated as “possibly the best concerto by a Canadian”³⁴ written in the tradition of Chopin and Liszt.³⁵ That it has stood the test of time is indicated by the recent recording by pianist Christina Petrowska-Quilico in 2010.³⁶

French-Canadian Advances

Jean Papineau-Couture (1916-2000)

Pièces Concertante No. 1 (1957); *Concerto* (1965)

French-Canadian composers Jean Papineau-Couture, Gilles Tremblay, and Jacques Hétu succeeded Champagne as the second-generation composers in Québec. Born in Montréal, Papineau-Couture (1916-2000) studied with local teachers until 1940, when a grant made it possible for him to study with Quincy Porter at the New England Conservatory. He also studied the works of Stravinsky, Fauré, Ravel, and Debussy with Nadia Boulanger.³⁷ After returning to Montréal in 1945, he took up composing while teaching for several years at the Conservatoire de Musique de Québec (1946-63) and the Université de Montréal (1951-82). Among his many pupils, both Gilles Tremblay and Jacques Hétu wrote piano concertos.

Papineau-Couture’s two works for piano and orchestra, *Pièces Concertante No.1*, “*Repliement*” (1957) and the *Concerto* (1965), are both one movement works

³⁴ Kenneth Winters on “Violet Archer” in *Contemporary Canadian Composers*, 14.

³⁵ Owen, 26.

³⁶ Violet Archer, *3 Concerti*, CBC Vancouver Orchestra conducted by John Eliot Gardiner, performed by pianist Christina Petrowska-Quilico, Centrediscs CMC CD 15610/WRC8-8133, 2010.

³⁷ Papineau-Couture studied at numerous places with Nadia Boulanger: Longy School (1941-43); and privately in Madison, WI and Lake Arrowhead, CA (1944).

with similar harmonic characteristics. The explanation for the “repliement” is simply a folding back or mirror inversion, note-for-note with small rhythmical changes, that occurs halfway through a cadenza for solo piano. Once the halfway mark is reached, the music repeats the stated material in reverse order, resulting in the same musical construction backward and forward. His *Concerto* was commissioned by the music department of the English network of the CBC and is dedicated to Gills Manny. With serial influences, this work is “not tonal, without being frankly atonal.”³⁸ He further described his work as “pan-chromatic, using procedures derived from serial technique...in the form of a rondo.”³⁹

Gilles Tremblay (b. 1932)

Envoi (1983)

Composer and pianist Gilles Tremblay studied with many teachers including Champagne, Messiaen, Papineau-Couture, and Boulez. In 1959 he developed an interest in electro-acoustic music. In 1983 he wrote his first piano concerto, *Envoi*, commissioned by Claude Hellfer through a Canada Council grant. Over thirty minutes in length, this work begins with a long piano cadenza that states all the principal motives followed by restatements from the orchestra.⁴⁰ Tremblay commented that “the

³⁸ Jean Papineau-Couture, “World Premiere,” CBC Times, Feb. 5-11, 1966 cited in Zuk, 291.

³⁹ Jean Papineau-Couture, *Catalogue of Canadian Music for Orchestra* (Toronto: Canadian Music Centre, 1976).

⁴⁰ Claude Gingras, “Création d’Envoi de Gilles Tremblay,” *La Presse* (Montréal), Feb. 17, 1983 cited in Zuk, 361.

piano is the main focus...It initiates the ideas, puts the music into motion from the beginning solo. The rest of the work is the consequence of this initial move.”⁴¹

Jacques Hétu (1938-2010)

Concerto No. 1 (1969); *Fantaisie op. 21* (1973); *Concerto No. 2, op. 64* (1999)

Another student of both Pépin and Papineau-Couture is Jacques Hétu, who also studied with Dutilleux at the École normale and Messiaen at the Paris Conservatoire (1961-63). Hétu eventually became the director of the Université de Québec à Montréal in 1980 and 1986. His style includes the forms of neoclassicism, the polytonality of French music, the emotional approach of Berg, the serialism of Webern, and the rhythmic vitality of Bartók. After 1976 Hétu wrote for commission only, which resulted in three virtuoso works for piano and orchestra (1969, 1973, and 1999). His *Concerto* op. 15 (1969), commissioned by the Québec Symphony Orchestra, is reminiscent of Bartók, especially in the second and third movements.⁴² The *Fantaisie*, op. 21 (1973), commissioned for the 1976 Montréal International Competition, is a seven-minute one-movement work in contrasting slow and fast sections.⁴³ Opportunity for lyrical expression, technical demonstration, and rhythmic proficiency abound in this miniature. The *Concerto No. 2, op. 64* (1999), is a three-movement work commissioned by the Esprit Orchestra and MusicCanadaMusique and dedicated to the pianist André

⁴¹ Gilles Tremblay, *Envoi, concerto pour piano et 15 instrumentistes* (Concert of La Société de Musique contemporaine du Québec, Program notes, February 17, 1983) cited in Zuk, 363.

⁴² Michael Schulman, “Hétu Work May Be Contender for Staple Repertoire,” *Globe and Mail*, Jan. 22, 1975 cited in Zuk, 193.

⁴³ Commissioned by the International Institute of Music of Canada for the 1976 Montréal International Competition under a grant from the Canada Council.

Laplanche, who premiered and recorded the work.⁴⁴ In all three concertos, especially the last, Hétu contrasts lyrical and expressive passages with rhythmic and energetic sections. The first movement is in ABA form with a cadenza in the B section; the second movement alternates musical statements between orchestral groups and the piano; and the finale is a capriccio rondo.

Donald Patriquin (b. 1938)

Sinfonia Concertante (1967-68)

Born in Sherbrooke, Donald Patriquin began composing at age 11 under the tutelage of Papineau-Couture. After pursuing science and education at the post-secondary level, he directed his scholastic efforts towards composition with Istvan Anhalt at McGill Conservatory (1960-64) and John Weinzwieg at the University of Toronto (1966-67).⁴⁵ An organist, choral conductor, and teacher, Patriquin is known primarily for his choral works. His style often features folk music. In three movements, his *Sinfonia Concertante* (1967-68) mixes tonality with twelve-tone “usage.”⁴⁶ The manuscript is located at McGill University.

⁴⁴ Jacques Hétu, *Concertos*, CBC Radio Orchestra conducted by Mario Bernardi, performed by pianist André LaPlante, CBC Records SMCD 5228, 2003.

⁴⁵ B. Sc. (Bishop’s University) 1959; DipEd (Bishop’s University) 1960; B.Mus. (McGill University) 1964; M.Mus. (University of Toronto) 1967; licentiate (RCCO).

⁴⁶ Donald Patriquin in a letter to Ireneus Zuk on April 30, 1985 cited in Zuk, 303.

Vancouver, Winnipeg, and Calgary

Jean Coulthard (1908-2007)

Piano Concerto (1961-67); *Burlesca* (1977); *Ballade of the West* (1983)

Other centers in Canada abounding with music include Vancouver (British Columbia) and Winnipeg (Manitoba), which boast orchestras and educational institutions such as the Vancouver Symphony Orchestra, University of British Columbia, the Winnipeg Symphony Orchestra, University of Manitoba, and Brandon University. Jean Coulthard was born in Vancouver and studied on a scholarship with Vaughan-Williams (1928-30) at the Royal Conservatory of Music. She continued to pursue her composition instruction with Milhaud (1942), Bartók (1944), and Boulanger (1955-57). Of her three works for piano and orchestra, the *Piano Concerto* (1961-67) is lyrical in style and tonal with hints of chromaticism and dissonant polyphony.⁴⁷ In three movements, this twenty-seven minute work is conservative, “hardly of this century” and is reminiscent of the lyricism of Vaughan-Williams.⁴⁸ Coulthard wrote two more concertos, *Burlesca* (1977) and *Ballade of the West* (1983), both one-movement works in a post-romantic style.

⁴⁷ *Contemporary Canadian Composers*, 54.

⁴⁸ Laurretta Thistle, “Premiere of Concerto Marks Season Opening,” *Ottawa Citizen*, Nov.15, 1967 cited in Zuk, 90.

Barbara Pentland (1912-2000)

Colony Music (1957); *Variationes Concertantes* (1970)

Winnipeg-native composer and concert pianist Barbara Pentland received her training at the Juilliard School of Music (1939) with Wagenaar and at a finishing school in Paris with Cécile Gauthiez. She spent the summers of 1941 and 1942 studying with Copland. Later, at the MacDowell Colony, she embraced serialism and studied the music of Webern (1955-57). A celebrated teacher, she received two honorary degrees from the University of Manitoba (1976) and Simon Fraser University (1985). Her music is chromatic, and said to be influenced by the clarity and conciseness of Webern. Three works for piano and orchestra include *Colony Music* (1957), the *Concerto* (1956), and *Variationes Concertantes* (1970), a commissioned work for the International Institute of Music of Canada competition.

Heather Schmidt (b. 1974)

Piano Concerto No. 1 (1997); *Piano Concerto No. 2* (2001);

Piano Concerto No. 3 (2003); *Piano Concerto No. 4, "Phoenix Ascending"* (2005);

Piano Concerto No. 5, "Ammolite" (2009); *Piano Concerto No. 6, "Mythos"* (2009)

Calgary native Heather Schmidt (b. 1974) is one of the youngest doctoral students in the history of Indiana University. She graduated in 1996 at the age of twenty-one with a dual D.M.A. Degree in Piano Performance and Composition. She

furthered her studies at the Juilliard School of Music with Milton Babbitt.⁴⁹ Her works are programmatic with minimalist textures. Some are written in a style evoking a stream of consciousness (continuous flowing thoughts), like *Solus* (1996) for solo piano. Programmatic works include the *Piano Concerto No. 4*, “*Phoenix Ascending*” and the *Piano Concerto No. 6*, “*Mythos*” (“legend”), which depicts the universe and night sky. Chapter six will discuss her works further.

⁴⁹ George Fenwick, “Onr [sic] of Our Own,” *Alberta Views* 9, no. 7 (September 2006), 40. *Supplemental Index*, EBSCOhost (accessed June 27, 2013).

The Canadian Centennial, 1967

Canadian composers had gained an international presence by 1960, when the Canadian League of Composers sponsored the International Conference of Composers in Stratford, Ontario. By 1967, Canadian composers gained even more presence with Canada's Centennial celebrations and the World's Expo fair which was held in Montréal. Commissions in 1967 amounted to over 140 works, two of which were piano concertos by Sophie Carmen Eckhardt-Gramatté (1899-1974) and Samuel Dolin (1917-2002).

Sophie Carmen Eckhardt-Gramatté (1899-1974)

Symphony-Concerto, E. 154 (1967)

Russian-born Eckhardt-Gramatté moved to Canada in 1953 with her husband Ferdinand Eckhardt. A gifted pianist, she performed internationally before composing the *Symphony-Concerto, E. 154*, which was commissioned by CBC Toronto (discussed in chapter two). She also wrote two earlier concertos (1926, 1947) prior to her arrival in Canada. Her legacy is remembered by the Eckhardt-Gramatté Foundation and an annual international competition, the Eckhardt-Gramatté Competition for voice, piano, and strings. She will be further discussed in chapter two.

Samuel Dolin (1917-2002)

Fantaisie (1967); *Concerto* (1974)

Another Montréal native, Samuel Dolin studied with Weinzwieg while he taught at the Toronto Conservatory of Music where his pupils included Larysa Kuzmenko (discussed in chapter five). Together with Weinzwieg and Somers, Dolin established the Canadian League of Composers in 1951. He also founded the first electronic music studio in 1966 at the Royal Conservatory of Music in Toronto. Three years later he served as Vice President of the Canadian League of Composers (1969-73). His style is eclectic, varying from serialism to nineteenth-century romanticism and neoclassicism. His *Fantasy* for piano and chamber orchestra (1967), commissioned by the Toronto Repertory Ensemble, is a ten-minute, one-movement work using twelve-tone technique. Rather than a virtuoso work for piano, it intertwines the piano with the orchestra and focuses on musical dialogue rather than long solo passages with orchestral accompaniment. The *Concerto* (1974), commissioned by the CBC, will be discussed in chapter three.

Immigration—The New Faces of Canadian Music

Integral to the fabric of Canadian music is diversity, due in part to immigrant composers. Although European composers immigrated to Canada as early as 1913 (Healey Willan), it was not until the 1960s that more immigrant composers wrote Canadian piano concertos. (For an entire list of these composers, see Table 2.)

Table 2. Piano Concertos by Immigrant Canadian Composers post-arrival in Canada (1913-1987). Sources include authors Zuk and Hinson, as well as the CMC.

Date of Immigration or Residence:	Country of Origin:	Composer:	Works:
1913	England	Willan, Healey	<i>Concerto in C minor (1944, rev. 1949)</i>
1931	Hungary	De Marky, Paul	<i>Concerto B "Transatlantique" (1950)</i>
1940	Czechoslovakia	Morawetz, Oskar	<i>Concerto No. 1 (1962)</i>
1953	Russia	Eckhardt-Gramatté, Sophie Carmen	<i>Symphony-Concerto (1967)</i>
1955	Ukraine	Fiala, George	<i>Capriccio (1962)</i> <i>Musique Concertante (1968)</i>
1956	Latvia	Kenins, Talivaldis	<i>Fantaisies Concertantes (1971)</i> <i>Concert di camera (1981)</i> <i>Little Concerto (1987)</i> <i>Concerto (1990)</i>
1957	Germany	Schneider, Ernst	<i>Romantic Concerto (1980)</i>
1958	USA	Baker, Michael Conway	<i>Okanagan Landscapes (1970)</i> <i>A Struggle for Dominion (1975)</i> <i>Concerto, op. 38 (1976)</i>
1972	Switzerland	Lauber, Anner	<i>Concerto (1962-II) (1985)</i> <i>Pièce Concertantes (1976)</i> <i>L'Affaire Coffin (1979)</i> <i>Fantaisie sur un thème connu (1980)</i> <i>Valse concertante (1982)</i> <i>Piano Concerto (1989)</i> <i>Concerto No. 2 (2001)</i>
1973	Argentina	Sosa, Raoul	<i>Concerto pour la main gauche (1989)</i>
1973	England	Crawley, Clifford	<i>Concertino (1982)</i> <i>Of cabbages and kings (1984)</i> <i>Concerto (1987)</i> <i>Concertino #2 (1988)</i>
1974	South Africa	Forsyth, Malcolm	<i>Piano Concerto (1976)</i>
1974	Ukraine	Kuzmenko, Larysa	<i>Piano Concerto (1995)</i>
1974	USA	Colgrass, Michael	<i>Demon (1983)</i>
1976	USA	Chatman, Stephen	<i>Piano Concerto (1990)</i>
1979	USA	Ware, Peter	<i>Aishihik (1985)</i>
1980	China	Huang, An-Lun	<i>Piano Concerto in G minor, op. 25b (1982)</i> <i>Piano Concerto No. 2 in C minor, op. 57 (1998-99)</i>
1980	Greece	Hatzis, Christos	<i>K. 627 Concerto in F Major in the spirit of W.A. Mozart (2000)</i>
1987	Romania	Badian, Maya	<i>Concerto (1998)</i>

The Americas

Composers Michael Conway Baker, Stephen Chatman, Michael Colgrass, Raymond Luedeke, and Peter Ware are the North American representatives from the United States who immigrated or established a naturalized citizenship in Canada and who wrote piano concertos after their arrival, differentiating them from other American composers in Canada. Argentinean Raoul Sosa is the only South American/Canadian composer to write a piano concerto.

Michael Conway Baker (b. 1937)

Okanagan Landscapes (1970); *Concerto* (1975); *A Struggle for Dominion* (1975)

Michael Conway Baker (b. West Palm Beach, Florida) moved to Canada in 1958 where he studied with Jean Coulthard. Without allegiance to any particular avant-garde trend, he writes in a style that is “characterized by strong emotional expression of a predominantly lyrical nature.”⁵⁰ The three works for piano and orchestra are lyrical and steeped in neoclassical and nineteenth-century Romantic idioms. *Okanagan Landscapes* (1970) is a one-movement concerto depicting the essence of the Okanagan valley in British Columbia where Baker lived. The *Concerto for Piano and Chamber Orchestra*, op. 38 (1975) is a more substantial work in three movements commissioned by the CBC. *A Struggle for Dominion* (1975) is a one-movement tonal work. The title reflects Baker’s struggle to find his identity in Canada as a composer.⁵¹

⁵⁰ CMC Website, Michael Conway Baker, <https://www.musiccentre.ca/node/37284/biography> (accessed 16 June 2013).

⁵¹ Comment by Michael Conway Baker cited in Zuk, 18.

Michael Colgrass (b. 1932)

Demon for amplified piano, tape, radios, and orchestra (1983)

Composer, percussionist, and Pulitzer prize-winner Michael Colgrass (b. Chicago, Illinois) moved to Toronto in 1974 after studies with Darius Milhaud (Aspen), Lukas Foss (Tanglewood), and Wallingford Riegger and Ben Weber (New York). As a composer, Colgrass took on composition full-time in 1967. His style is a mixture of “serial texture, jazz, romanticism, and dissonance à la Ives.”⁵² *Demon for amplified piano, tape, radios, and orchestra* (1983) was commissioned by Elyakim Taussig through the Canada Council and the Ontario Arts Council.

Raymond Luedeke (b. 1944)

The transparency of time: Variations for Piano and Orchestra (1985)

New Yorker Raymond Luedeke became a naturalized Canadian citizen in 1988. An active clarinetist and composer, he completed a M. Mus. Degree at Catholic University (1967-71) and studied with George Crumb in 1973. He is also influenced by the music of Ives, Britten, and Lutoslawski. Luedeke taught at the University of Wisconsin, Stevens Point (1971-74) and the University of Missouri (1976-81). His style encapsulates imaginative scoring for orchestra with atonal, modal, serial, and sometimes tonal usages. His concerto, *The transparency of time: Variations for Piano*

⁵² Encyclopedia of Canadian Music, <http://www.thecanadianencyclopedia.com/articles/emc/michael-colgrass> (accessed June 13, 2013).

and Orchestra (1985), is a twenty-minute work arranged in a theme and variations style with a coda. The piano weaves in and out of orchestral texture throughout.

Peter Ware (b. 1951)

Aishihik (1985)

Peter Ware (b. Richmond, Virginia) studied with many composers including Krzysztof Penderecki. This connection influenced Ware's harmonic vocabulary, which includes chromatic tetrachords and disjunct melodies.⁵³ His overall style is largely inspired by North American landscapes and Indian heritage, which is evident in his work for piano and orchestra, *Aishihik* (1985), both a location in Yukon and a First Nation. Commissioned by York University for its twenty-fifth Anniversary Celebration, this work tells a story through the grand orchestration, "with the heroic always surfacing and a sense of undeniable majesty."⁵⁴

Stephen Chatman (b. 1950)

Concerto (1990)

Stephen Chatman (b. Faribault, Minnesota) moved to Canada in 1976 when he took a teaching position at the University of British Columbia. An active composer and pedagogue, he studied with Ross Lee Finney, Leslie Basset, William Bolcom, and

⁵³ Biography of Peter Ware by Lynn Harting, <http://musiccentre.ca/node/37377/biography> (accessed October 14, 2013).

⁵⁴ Peter Ware's website, www.peterware.com (accessed June 12, 2013).

Eugene Kurtz. In 1973 a Fulbright-Hays grant enabled him to study with Karlheinz Stockhausen. Chatman's works pre-1982 are virtuosic, atonal, and eclectic, while his post-1982 works "embrace a predominantly pan-diatonic tonal language [with] more traditional musical gestures, forms, and compositional techniques."⁵⁵ The *Concerto* (1990) was commissioned by the CBC Radio for the pianist Marc-André Hamelin and the Toronto Symphony Orchestra. The first of three movements is rhythmic and busy followed by a lyrical second movement. It closes with a *moto perpetuum* finale.

⁵⁵ Stephen Chatman's biography, authored by Tara Wohlberg, <http://www.drstephenchatman.com/bio.html> (accessed June 13, 2013).

Africa

Malcolm Forsyth (1936-2011)

Piano Concerto (1976)

South African Malcolm Forsyth became a naturalized Canadian citizen in 1974 after he made the move in 1968 to begin teaching at the University of Alberta (U of A) in Edmonton. A pianist, trombonist, flutist, and composer, he studied with Stefans Grové and Stanley Glasser. His compositional style consists of a twentieth-century idiom accessible to the listener—twelve-tone usage is mixed with jazz. The *Piano Concerto* (1976), written over a period of five years (1973-78), was commissioned by CBC at the request of the German-Canadian pianist and U of A colleague, Helmut Brauss. The work developed out of discussions between Forsyth and Brauss, the latter requesting a “bravura romantic concerto with pianist pitted against orchestra, rather than being integrated into a symphonic design.”⁵⁶ Deceptively presented in four movements, it is actually structured as a theme with twenty-one variations on a twelve-tone row, a series of repeated fifths, and five chords that, according to Forsyth, represent the Creator (God) in the key of F-sharp major.⁵⁷ The second and fourth movements especially show his jazz roots with syncopated rhythms.

⁵⁶ John Charles, “It Brought Down the House,” *The Edmonton Sun*, April 1, 1979 cited in Zuk, 168-69.

⁵⁷ Program notes from Edmonton Symphony Orchestra program, March 30, 1979 cited in Zuk, 166.

Asia

Alexina Louie (b. 1949)

Piano Concerto (1984)

Alexina Louie, second-generation Canadian of Chinese descent, was born in Vancouver. Her teachers include Cortland Hultberg (University of British Columbia), and Robert Erickson and Pauline Oliveros (University of California at San Diego). She returned to Toronto in 1980 and has since quickly become one of the most “active advocates of contemporary music in Canada.”⁵⁸ Along with her husband and conductor Alex Pauk, she founded the Esprit Orchestra in 1983, the first orchestra that performs contemporary Canadian compositions exclusively. She has also served on the boards of CAPAC, SOCAN, the Governor General’s Awards for the Performing Arts, Massey Hall and Roy Thomson Hall, and the Toronto Arts Awards. Her style is reflective of her Chinese roots and her Western education. The *Piano Concerto* (1984) is in three movements featuring unearthly “sound worlds” with brilliant orchestration and texture. The writing for piano is demanding, especially in the first and third movements. The piano at times is the featured solo instrument, but also functions as an impressionist wash of sound for the orchestra to shine through. This work will be further discussed in chapter four.

⁵⁸ Biography of Alexina Louie on the CMC website, <http://musiccentre.ca/node/37256/biography> (accessed June 30, 2013).

An-Lun Huang (b. 1949)

Piano Concerto in G, Op. 25b (1982);

Piano Concerto No. 2 in C minor, Op. 57 (1998-99)

Chinese An-Lun Huang arrived in Canada in 1980. His father, Fei-li Huang, was a conductor who studied with Hindemith at Yale. In turn, An-Lun became the resident composer and assistant conductor at the Central Opera House of China (Beijing) in 1976. After arriving in Canada, he graduated from the University of Toronto and the Trinity College of Music in London (1983). He further studied at Yale (1986) with Jacob Druckman. In 1987 Huang founded the Canadian Chinese Music Society of Ontario.

Huang wrote two works for piano and orchestra, the first of which is dedicated to the pianist Joseph Banowetz, who premiered the work in 1984. The *Piano Concerto in G minor, Op. 25b* (1982) is the second part of opus twenty-five, which also includes an Overture and Symphony. In three movements, the first movement features a considerable solo piano introduction and cadenza. An introspective second movement follows with a brilliant finale. The work is fifty minutes in length. Huang's *Piano Concerto No. 2 in C minor, Op. 57* (1998-99) is also a fifty-minute work, dedicated to American-Chinese pianist Hsu Fei-ping. This concerto is more western than eastern in that he uses twentieth-century western compositional techniques. "Chinese music," says

Huang, “has no harmony. It only consists of melody.”⁵⁹ In three movements, the first and third are sonata-allegro form and the second ABA.

Alice Ping Yee Ho (b. 1960)

Elysian Fields (2000, rev. 2009)

Hong-Kong native Alice Ping Yee Ho studied with John Eaton, Brian Ferneyhough, and John Beckwith. Her style is influenced by the idea of colors, Chinese folk and opera idioms, Japanese Taiko, African drumming, and jazz.⁶⁰ Her work for piano and orchestra, *Elysian Fields* (2000, revised 2009) is sixteen minutes in length, commissioned by the Scarborough Philharmonic Orchestra through a grant from the Ontario Arts Council. This two-movement work centers on the idea of serenity and spiritual joy, followed by increased energy and color. After a calming first movement built on an ostinato bass and improvised-sounding melody, the second movement ends with virtuoso figurations.⁶¹

⁵⁹ Lok Ng, “Modern Chinese Piano Composition and Its Role in Western Classical Music: A Study of Huang An-Lun’s Piano Concerto No.2 in G minor, Op. 57” (DMA thesis, University of North Texas, 2006), 22.

⁶⁰ Alice Ping Yee Ho’s biography, <http://www.alicepingyeeho.com/bio.html> (accessed June 13, 2013).

⁶¹ Program notes taken from score (published by CMC), <http://musiccentre.ca/node/32855> (accessed June 13, 2013).

Europe

Oskar Morawetz (b. 1917)

Piano Concerto No. 1 (1962)

Czechoslovakian Oskar Morawetz (b. Svetla nad Sazavou) studied in Vienna, Paris, and Prague before becoming a naturalized Canadian citizen in 1946. His traditional style, devoid of serialism and avant-garde styles, focuses on expressive melody, vigorous rhythms, and vivid orchestration.⁶² Winner of the 1962 Montréal Symphony Orchestra competition (Junior Division), his *Piano Concerto No. 1* (1962) was well received by critics and audiences of the Orchestra of America (NYC), the Minneapolis Symphony Orchestra, the CBC radio, and the Toronto Symphony Orchestra, among others. Pianist Anton Kuerti premiered the work as well as multiple further performances. In three movements without interruption, this virtuoso concerto is freely tonal and full of dialogue between piano and orchestra.

Ernst Schneider (b. 1940)

Romantic Concerto (1980)

Ernst Schneider emigrated from Germany to Canada in 1958, gaining citizenship by 1963. He holds degrees from the RCM and Trinity College of Music (London). He has served as president for the B.C. Registered Music Teachers' and Canadian Federation of Music Teachers' Associations. His teachers include Lloyd Powell, Jean Coulthard, and Helen Silvester, to whom he dedicated his *Romantic*

⁶² Biography listed on CMC website, <http://musiccentre.ca/node/37290/biography> (accessed June 13, 2013).

Concerto (1980). In three movements, the first opens and closes with a rhapsodic piano cadenza; the second movement is modeled after the second movement of Ravel's *Piano Concerto in G*; the finale is diatonic and moves at a brisk pace to the end.

Clifford Crawley (b. 1929)

Concertino (1982); *Of cabbages and kings* (1984);

Concerto (1987); *Concertino No. 2* (1988)

In addition to Healey Willan, composer and conductor Clifford Crawley represents England.⁶³ After studying with Arthur Hutchings, Lennox Berkeley, and Humphrey Searle, Crawley settled in Canada in 1973 at Queen's University. His compositional style is modeled after that of Benjamin Britten. A composer primarily of music for children and voice, he wrote four concertos that are all suitable to be played by a youth symphony or community orchestra. The *Concertino*, *Concerto*, and *Concertino No. 2* (1982, 87, 88) are all three-movement works with light orchestral texture. In 1984 he wrote *Of cabbages and kings: five quotations from Lewis Carroll*. In five movements—Moderato-Vivace, Andante misterioso, Andantino sentimentale, Alla Marcia, and Presto—it is full of rhythmical jest, diatonicism, and lyrical melodies.

⁶³ Willan immigrated to Canada in 1913.

Christos Hatzis (b. 1953)

K 627, Concerto for Piano and Orchestra (2003)

Christos Hatzis (b. Greece) settled in Toronto in 1982 and received his Canadian citizenship in 1985. He holds degrees from the Eastman School of Music (1976, 77) and State University of New York at Buffalo (1982). His teachers include Morton Feldman and Wlodimierz Kotonski. Hatzis began teaching at the University of Toronto in 1995. His work for piano and orchestra, *K 627, Concerto for Piano and Orchestra*, was written in the summer of 2003 for the film “Mozart Loves Me” (Director George Bloomfield). Without mimicking the music of Mozart, Hatzis wrote a three-movement concerto also referred to as a spiritual journey. He describes his intentions:

The work focuses extensively on Mozart’s own sound. It is not a conscious attempt to mimic his sound, but rather to intuitively decipher his compositional thinking and then apply it to the new work in ways that on occasion deviate from his own harmonic/melodic vocabulary.⁶⁴

Deviations from Mozart’s style include harmonic progressions and orchestral textures of Beethoven, Schumann, and Prokofiev, as well as the stylistic era of Rachmaninoff. The work is dedicated to George Bloomfield (film director), Louisa Varalta, Nikos Evdemon, and childhood teachers Charalambos Kehaides and Menelaos Mourtzopoulos. The premiere performance took place in Athens on May 14, 2007 with pianist Maria Asteriadou, conductor Alexander Myrat, and the Camerata Orchestra of Athens.

⁶⁴ Christos Hatzis’ program notes, <http://homes.chass.utoronto.ca/~chatzis/> (accessed June 13, 2013).

There are many other European composers not discussed in this historical background which include George Fiala (b. 1922, Ukraine), Talivaldis Kenins (1919-2008, Latvia), Larysa Kuzmenko (discussed in chapter five), Anne Lauber (b. 1943, Switzerland), Paul de Marky (b. 1950, Hungary), Ernst Schneider (b. 1939, Germany), and Maya Badian (b. 1945, Romania). For a list of their works, see Appendices A and B. The concertos left unmentioned in this chapter are by no means less important. Further research should celebrate their variety and creativity, and also encourage their performance.

Chapter Two

Sophie Carmen Eckhardt-Gramatté

Symphony-Concerto for Piano and Orchestra (1967)

Sophie Carmen Eckhardt-Gramatté (1899-1974) née Sonia Friedman, was a Russian-born Canadian pianist, violinist, and composer. Her piano lessons began at a young age with her mother, a pupil of Anton and Nicholas Rubinstein and continued at the Paris Conservatoire (1908-1913). In 1910 at age eleven, she began to tour as both a violinist and pianist, playing in cafés, recitals, and private musicales in Paris, Geneva, and Berlin. She continued to tour extensively for the next twenty-six years,. Through connections with conductors Leopold Stokowski and Frederick Stock, she was offered debuts in 1929 with the Philadelphia Orchestra and the Chicago Symphony Orchestra. Her touring career continued until she took up composition studies with Max Trapp at the Preussische Akademie in Berlin (1936-42).

Eckhardt-Gramatté was married twice in her life, first to German expressionist painter Walter Gramatté from 1920 to 1929, and then to Austrian art historian Ferdinand Eckhardt from 1934 to her death in 1974. The couple moved permanently to Canada in 1953 when Ferdinand became the director of the Winnipeg Art Gallery in Manitoba. Sophie became a naturalized citizen in 1958, and by the Canadian Centennial

in 1967 she was writing commissions for multiple arts organizations and ensembles.¹ Three years later in 1970, the Winnipeg Symphony Orchestra commissioned her second symphony, suitably titled “*Manitoba*” for its Provincial Centennial.

As a pedagogue, Eckhardt-Gramatté had hopes of compiling a technique handbook for pianists entitled the “E-gré Technique” with the assistance of Lorne Watson of Brandon University. Sadly, she never published the handbook. Pianists who have performed and recorded her works include Anton Kuerti, Marc-André Hamelin, Megumi Masaki and her pupil Diedre Irons. Her achievements include honorary doctorates from Brandon University in 1970 and the Canadian Conference of the Arts posthumously in 1975.

Her husband Ferdinand established the Eckhardt-Gramatté Foundation.² He also founded the Eckhardt-Gramatté National Music Competition in 1976. This competition, held annually at Brandon University, alternates each year between piano, strings, and voice. Competitors perform three recital programs consisting of twentieth-century Canadian works, with at least one work by Eckhardt-Gramatté. In 1992, the Brandon University Board of Governors dedicated the Eckhardt-Gramatté Conservatory of Music in memory of her legacy.

Eckhardt-Gramatté’s works can be located, viewed, or purchased through the Eckhardt-Gramatté Foundation, the CMC Music Library, and in the John E. Robbins Library in the Brandon University School of Music. The Eckhardt-Gramatté Library,

¹ *Piano Trio*, commissioned for the Marta Hidy Trio; *Symphony-Concerto* for piano and orchestra, commissioned for the CBC; *Suite for Flute, Clarinet and Bassoon*, commissioned for the School of Music, University of Manitoba; and *Nonet*, commissioned for the University of Saskatchewan (Regina) Chamber Players.

² www.egre.mb.ca (accessed November 4, 2013).

opened in 2012 at the University of Winnipeg, contains the personal and professional materials of Sophie Eckhardt-Gramatté, Walter Gramatté, and Ferdinand Eckhardt.

Style

Lori Jane Wacker divides the works of Eckhardt-Gramatté into three categories: “pedagogical works,” “virtuoso pieces,” and “large-scale compositions that include her major orchestral and chamber works.”³ These categories are chronological and show the growth of Eckhardt-Gramatté’s style. More detailed categories discussed by Wacker⁴ and Carruthers⁵ include up to five periods: 1) “juvenelia” or “youth,” 2) “virtuoso,” 3) “classical romanticism” or “middle,” 4) “consolidation of styles and techniques,” and 5) the “mature” or “late” period. Eckhardt-Gramatté’s mature period contains her Canadian works, and more specifically the large-scale symphonic and concerto works.

The three piano concertos span forty-one years (1926-1967) of her composing career. She wrote her first piano concerto (E. 60, 1926)⁶ for her own performance purposes during her touring years. The work is technically demanding and reminiscent of the late nineteenth-century romanticism. Her second piano concerto in Eb (E. 117, 1947) was written after intensive studies with Max Trapp in Berlin. Here she is more drawn to neoclassicism and counterpoint. In her third and final piano concerto, *Symphony-Concerto* (E. 154, 1967), she expands her close ties to the late romanticism

³ Lori Jane Wacker, “Motivic Form and Function in the Late Works of S. C. Eckhardt-Gramatté” (PhD thesis, Indiana University, 2000), 28.

⁴ Wacker, 26.

⁵ Glen Blaine Carruthers, “The Career and Compositions of S. C. Eckhardt-Gramatté” (Master’s thesis, Carleton University, 1981), p. 3.

⁶ Ferdinand Eckhardt catalogued all of Eckhardt-Gramatté’s works; all the works have an “E” numbering system.

of Rachmaninoff and Prokofiev to include post-tonal harmonies and quasi-serialism—as in the case of her *Symphony-Concerto* 5-note opening theme, stated in prime and retrograde forms.

Symphony-Concerto for Piano and Orchestra, E. 154

Picc.2222/4331/Timp. Perc. (2), Harp/Strings

Duration: 30:00; CMC

Commissioned by the CBC Toronto, the *Symphony-Concerto* commemorated Canada's Centennial celebrations in 1967. Pianist Anton Kuerti premiered the *Symphony-Concerto* with the Toronto Symphony Orchestra on a radio broadcast on 4 January, 1968 and the following year at the University of Toronto MacMillan Theatre with the CBC Festival Orchestra. Written in three movements (fast-slow-fast), this concerto represents the culmination of Eckhardt-Gramatté's various styles and compositional approaches. The grand and solemn opening movement leads to an introspective *lento* movement and *perpetuum mobile* toccata-like finale. She describes her *Symphony-Concerto* as:

...a demonstration of the anniversary of this country...The whole movement is a thriving race interrupted repeatedly by a steadily growing nervous flow of tension and excitement.⁷

She associates the second movement mostly with death and the third movement with a restless chase, much like human life. Critics associated the work's relentless passion

⁷ Jacket Notes, RCA Victor, LSC-3175, and CBC, SM-107 cited in Zuk, 142.

with “Russian wars sometimes favored by Shostakovich and Prokofiev,”⁸ the melodic fragments with Gershwin’s Concerto in F and the Khatchaturian Concerto,⁹ and the pianistic writing with the style of Prokofiev. Kenneth Winters reasoned that the relentless drive, compact content, and length of the concerto was because she was

...atoning for practically an entire country, working from Winnipeg as a new Canadian at an admitted age of 67. One can understand her urgency, and I think, admire it.¹⁰

The title of this concerto implies that it is both a symphony and concerto. Scored for large orchestra and piano, this work has a dense orchestral texture, fragmented motives, complicated rhythms, and relentless drive in the first and third movements. She clearly notates the solo part with detailed directions for pedal usage, hand distribution, and large chord alternatives. The writing for chimes, brass, percussion, strings, and harp interweave with the piano score in a chamber-like manner. This thirty-two minute work demands physical stamina and a virtuoso technique for performance.

⁸ John Kraglund, “Program for Sleepy People,” *Globe and Mail*, June 25, 1969, p. 13 cited in Zuk, 143.

⁹ William Littler, “It’s Strong Stuff from a Lady,” *Toronto Daily Star*, June 25, 1969, p. 35 cited in Zuk, 144-45.

¹⁰ Kenneth Winters, “We Need a Rest from All That Musical Canadiana,” *Telegram* (Toronto), June 25, 1969, p. 42 cited in Zuk, 145-46.

I. *Lento solemn—very lively* (10:00)

The opening movement is in three sections (modified sonata/da capo) with a full orchestral texture throughout. Eckhardt-Gramatté clarifies these sections with hand-written directives: “piano solo,” “D.C. (Varied),” “cadenza,” and “final.” It is written with post-tonal harmonies and features non-traditional elements such as a partial tone row and its retrograde. The chimes signal every major structural moment including the first section, middle section, third section/da capo, and coda. The piano writing is bold and demands energetic playing with scales in thirds, repeated notes, cluster chords, octaves, and extensive *forte* playing.

The first section has two themes. The primary theme, stated at the opening, has a five-note motive (Fig. 2.1). This motive in simple 4/4 or 5/4 meter centers on Bb and is heard at the return of the da capo third section and coda with chimes and piano. It consists of a major seventh, tritone, augmented fifth and second. Immediately followed by its retrograde, the theme’s pitches are unaltered but the rhythms are elongated by an extra quarter note (from a half note to a dotted half note). The most important notes are the foundational Bb; the final C#, which has a fermata; and the tritone E, which has a “dominant-function” in the middle section. Full statements or fragments of this theme and its retrograde dominate the bass piano writing throughout the movement.

Figure 2.1. Eckhardt-Gramatté, *Symphony-Concerto*, First Mvt., mm. 1-7 (Chimes).



The secondary theme is obvious with a change of meter to compound 12/8 and a new tonal center of C# (Fig. 2.2). It too returns in the *da capo* section, although shortened. Eckhardt-Gramatté uses thematic transformation as the treble-clef neighbor notes (m. 36) change from single *plaintif* notes to strident bass octaves (m. 49) with a tonal center of Eb. This new center lasts for five measures and sharply juxtaposes with its tritone, B (m. 73).

Figure 2.2. Eckhardt-Gramatté, *Symphony-Concerto*, First Mvt., mm. 35-36 (Piano).



The chimes signal the beginning of the developmental middle section (mm. 73-79), which departs from the relentless rhythmic drive of the opening section. It is less harmonically stable, with more thematic fragments and dialogue between the piano and orchestra, but without a direct statement of either theme from the opening section. It begins with improvisatory fragments in the piano score and exploits the piano with demands for octave passagework and percussive playing (“like a balalaika,” m. 110). After moving through unstable harmonies, an arrival on Eb (m. 138) offers the first sense of stability. This sense quickly departs as the Eb slips down to D (m. 150), C (m. 153), and finally Bb (m. 161). An introspective piano solo dwelling on the note Bb completes this developmental section (m. 176).

Piano octave glissandi and chimes announce the *da capo* section with the main theme (m. 177). Much of the thematic content returns from the opening section: left-hand accented notes (m. 13, m. 183) are repeated higher at the interval of a perfect fourth, triplet figurations return (m. 24, m. 194), and the lively 12/8 secondary theme continues for sixteen measures as a “cadenza” (m. 35, m. 208). Eckhardt-Gramatté’s marked cadenza does not appear as a traditional piano solo opportunity; it is accompanied with a full orchestral texture.

The “final” or coda (m. 222) is once again marked by the entrance of the chimes with piano octaves and full orchestra. The original theme is stated in augmentation (mm. 222-232) and diminution (mm. 238-243). The final twenty measures of the coda tonicize the tonal center of Bb, further reinforced by a full orchestral texture and scales, cluster chords and octave runs in the piano score.

II. *Lento ma non troppo—Molto calmato e espressivo* (10:00)

The second movement, *Lento ma non troppo*, is through-composed featuring a doleful sigh motive. Bravura orchestral writing contrasts with an *espressivo* piano solo, permeated with further juxtapositions of fortissimo chords and subito *piano/con sordino* writing. Metric shifts between 10/8 and 5/4 meters flow freely. The orchestral writing is mostly brash, except for the dreamy harp and piano writing (e.g., m. 37).

The orchestra opens with the main theme—a sighing motive in the oboe with horn pedal points and an intricate web of woodwind counterpoint (Fig. 2.3). The piano enters with the same plaintive sigh, quickly escalating to punchy *con brio* chords with animated strings and woodwinds. After a series of *forte* and subito *piano* rolled chords

(m. 25), short stomping orchestral phrases lead to a *molto espressivo* piano solo, quickly morphing from watery trills and introspective chords to rolling figurations (*poco più mosso*, m. 45f). A furious orchestral tutti (m. 57), complete with bell-like hammering figuration in the piano (“carillon”, m. 61), subsides into *dolce* piano chords.

Figure 2.3. Eckhardt-Gramatté, *Symphony-Concerto*, Second Mvt., mm. 1-5 (Oboe).



After a re-orchestrated statement of the main theme, the piano enters with a longer improvisational solo, enhanced by fleeting string and woodwind snippets. Clashing piano chords and energetic orchestral tuttis give way to subito contrasts *sotto voce* in the piano and the final return of the main theme in the closing section. String tremolo shimmers and horn swells fade away, ending only with the piano and harp.

III. *Vivo, Tempo di Toccata* (10:00)

The *moto perpetuum* finale (*Vivo, Tempo di Toccata*) drives relentlessly to the end with a winding theme for piano.¹¹ Aside from short tuttis and splashes of orchestral color, the piano dominates the entire movement with textures ranging from twisting single notes to repeated notes (*like a balailaika*) to bravura octave passagework. The only relief is a muted trumpet solo before the closing section. Syncopation abounds as the 6/8 meter occasionally digresses into 4/8 and 3/8.

¹¹ Eckhardt-Gramatté envisioned the finale as a chase of death cited in Zuk, 142. See p. 47 of this document.

After a five-measure introduction, the main theme is stated in the piano with harp accentuations, pizzicato strings, and supportive brass/woodwinds (Fig. 2.4). The theme then alternates between brass (m. 27) and piano (m. 35), expanding with figurations including *leggero* triads (m. 61) and rhythmic syncopation (4/8 meter, m. 78). A longer piano solo displays opposing textures with dry articulated chords and pedaled slurs; cackling woodwinds interrupt the progression (m. 108f) while strings double the piano writing (m. 131). The piano writing pares down to *balailaika* diads (m. 183) and two-note hammering clusters, soon halted with a grand pause (m. 218). After a brief muted trumpet solo, the closing section immediately returns to relentless driving rhythm with militaristic brass and snare drum, tumbling strings, snarling percussion, and bass octaves in the piano (m. 246). A final exploding orchestral chord leaves the piano as the final voice with an extended pedal marking (Fig. 2.5).

Figure 2.4. Eckhardt-Gramatté, *Symphony-Concerto*, Third Mvt., mm. 4-7 (Piano).

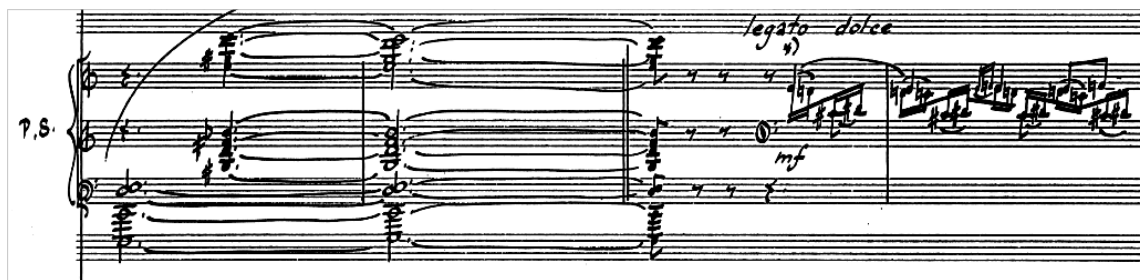


Figure 2.5. Eckhardt-Gramatté, *Symphony-Concerto*, Third Mvt., m. 255 (Piano).



The *Symphony-Concerto* is an exciting and demanding work to perform for both the pianist and orchestra. Rambunctious, virtuosic, and boisterous, it garnered positive and negative reviews for the sheer force of continuous *forte* sound and late nineteenth-century German Romanticism. The solo part requires emotional stamina, understanding of her heavily chromatic “atonal” language, and virtuoso technique for bravura chords, arpeggios, and scales. The piano score is intricately detailed, maintaining at times four voices with opposing articulations (Fig. 2.2). The piano is treated as an orchestral and solo instrument.

Chapter Three

Samuel Dolin

Concerto for Piano and Orchestra (1974)

Montréal native Samuel Dolin (1917-2002) began his early studies with Tania and Vladimir Elgart, Stanley Gardiner, and Vladimir Emenitov. He held baccalaureate and doctoral degrees from the University of Toronto (1942, 58) where he further studied with John Weinzwieg, E. Robert Schmitz, and Ernst Krenek. Dolin's connection with John Weinzwieg brought about the establishment of the Canadian League of Composers (CLC) in 1951, which he co-founded with Harry Somers. The obvious devotion to contemporary Canadian composers and their works was evident in Dolin's endeavors toward new trends in composition. He served as Vice-President of the International Society of Contemporary Music (1942-75) and the CLC (1967, President 1969-73). In 1966, after touring European and US electronic music studios, he founded the first such studio at the Royal Conservatory of Music in Toronto. In 1984 he founded the Canadian Contemporary Music Workshop. Still ongoing, the workshops consist of annual lectures, readings, and concert performances of promising young composers. Artistic Directors have included Dolin, Gary Kulesha (a pupil), and most recently three young composers: Craig Galbraith, Abigail Richardson, and Andrew Staniland. A dedicated teacher for over fifty-six years (1945-2002) and Chairman Emeritus of the composition department (RCM), Dolin was succeeded by his many students including Larysa Kuzmenko (discussed in chapter five).

Style

While most of his works are written in a chromatic language, Dolin explored atonal, serial, chance, electronic, multi-media, and abstract styles.¹ His orchestral works, *Serenade for Strings* (1952 Olympics) and *Symphony No. 2* (1957), utilize a chromatic language with traditional thematic development.² Ostinato figures and cacophonous texture are staples of his work. Although his output is not extensive, most likely due to his busy teaching schedule, he wrote five concertos, two which include electronic tape.³ Of his two piano concertos, the *Fantasy for Piano and Chamber Orchestra* (1967) was commissioned by the Toronto Repertory Ensemble. Published by Berandol, this ten-minute work uses 12-tone technique with busy orchestral tutti despite its light instrumentation (1111/1000/strings). It was premiered by pianist Dorothy Glick with Milton Barnes conducting the Toronto Repertory Ensemble.⁴

¹ Leslie Dolin, 2003, CMC website: <http://musiccentre.ca/node/37160/biography> (accessed June 21, 2013).

² Keith MacMillan and John Beckwith, eds., *Contemporary Canadian Composers* (Toronto: Oxford University Press, 1975), 60.

³ Concerto Grosso “Georgian Bay” for Percussion (5), Accordion, and Electric Tape (1970); Concerto for Oboe and Violincello with Orchestra/Electronic Tape (1989)

⁴ The premiere performance was held in Toronto’s EJB Concert Hall, Feb. 26, 1967.

Concerto for Piano and Orchestra (1974)

2222/4220/perc. (2)/strings

Duration: 21:00; Drakkar Music Publishing

Commissioned by the CMC, Dolin's *Concerto for Piano and Orchestra* is dedicated to Morris Surdin, a composer, arranger, and conductor known for theatrical performances. Pianist William Aide premiered the concerto with Victor Feldbrill conducting the CBC Festival Orchestra in Toronto.⁵ Written in 1975, this concerto reflects Dolin's fascination with satirical music, incorporating multiple stylistic references of composers like Granados and Gershwin, even to the point of quotation.⁶ A recurring feature throughout the concerto is the textural crescendo, which is made up of washes of sound verging on noise. The cacophonous first and final movements sharply contrast the lyrical middle movement.

I. Allegro non troppo (6:00)

The first movement is multi-sectional (through-composed) with widely contrasting tempos and motives, notably influenced by the music of Beethoven and Gershwin. It opens with timed timpani and piano solos (totaling thirty seconds) that lead to the *Allegro non troppo* (m. 4). Underlying string glissandi create a wash of sound leading up to Webernesque snippets in the piano. Chromatic clusters in the piano signal

⁵ March 20, 1975. A recording of this premiere is accessible through the CMC CentreStreams website. Before accessing this streaming link, one must sign up for a free account with the Canadian Music Centre: http://musiccentre.ca/centrestreams/swf?mode=play_by&opt=composer&id=154 (accessed June 21, 2013).

⁶ George A. Proctor, *Canadian Music of the Twentieth Century* (Toronto: University of Toronto Press, 1980), 181.

a dissonant textural crescendo.⁷ A free piano cadenza follows with quartal harmonies, an agitato bass theme (m. 28), and jazzy rhythms.

The next three sections (Tempo I, poco agitato, Tempo I, mm 36f) constitute the bulk of the movement, beginning with a short rhythmic theme for orchestra that leads to marching eighth-note chords in the piano. Again, a textural crescendo transitions to the next section, an argumentative dialogue between piano and violins supported by mechanical pizzicato strings. Exchanges intensify and return to the defiant marching chords.

A sudden interruption initiates the closing material with a Gershwin-inspired clarinet solo (m. 86), followed by Stravinskian piano figurations (m. 91). Descending piano scales in two hands, slightly “off” sounding rhythmically (Fig. 3.1), lead to cluster chords in the piano and an orchestral textural crescendo—closing the movement with a fermata.

Figure 3.1. Dolin, *Piano Concerto*, First Mvt., mm. 95-97 (Piano).



⁷ Textural crescendo: a crescendo created by adding layers of instruments resulting in a final tutti moment, i.e. strings, woodwinds, brass, percussion, etc.

II. *Andante poco lento* (7:00)

The second movement, *Andante poco lento*, offers a refreshing lyrical breather, with lush harmonies and lyrical melodies à la nineteenth-century Romanticism. Through-composed thematic material naturally unfolds with a number of stylistic references, including tongue-in-cheek quotations of Beethoven (m. 122), Liszt (m. 130), and Granados (m. 162).⁸ One quotation, “Chopin” from Schumann’s *Carnival*, appears in its entirety (transposed a half-step higher). The pianist is given multiple opportunities for expression, almost always featured alone or with light orchestral scoring.

The movement opens with a play on Strauss’ *Till Eulenspiegel* french horn solo, answered by slowly wafting piano arpeggios. One measure of *Klangfarbenmelodie* splits the second phrase between seven different instruments (m. 3). The piano affirms a tonal center of B minor, juxtaposed by the next four-measure section in F minor. Solos pass from the woodwinds to the piano, connected with creeping piano pizzicato strings. The horns now quote an altered version of Beethoven’s “Lebewohl” theme (mm. 12-13).⁹

A shimmering piano cadenza follows with surging scales and harp-like gestures, unfolding into a Lisztian dreamlike solo (m. 19, Fig. 3.2). As the piano begins to trill, the emphasis shifts to oboe and muted trumpet solos. A short orchestral vignette follows, full of pathos and angst, once again in B minor. Suddenly, bright B major chords in the piano cut into the strings, leading to a stormy and obvious V-I cadence in B major.

⁸ Ludwig van Beethoven’s *Les Adieux* Sonata No. 26, Op. 81a, mm. 1-2; Franz Liszt’s Sonetto del Petrarca, No. 104, *Pace non trovo* and Enrique Granados’ Goyescas, Book 2, No. 1, *Quejas o la Maja el Ruiseñor* (in the author’s opinion).

⁹ Ludwig van Beethoven’s *Les Adieux* Sonata No. 26, Op. 81a, mm. 1-2 (in the author’s opinion).

Figure 3.2. Dolin, *Piano Concerto*, Second Mvt., mm. 18-20 (Piano).



The closing section includes a bassoon ostinato with cascading chords and Chopinesque/Brahmsian-inspired phrases in the piano. Bravura piano runs and animated strings lead to a piano solo inspired by Granados' *Goyescas* (Fig. 3.3).¹⁰ The movement ends with an orchestral quotation of "Chopin" from Schumann's *Carnival*, complete with one shining moment for piano with hushed orchestration (m. 66).

Figure 3.3. Dolin, *Piano Concerto*, Second Mvt., mm. 50-52 (Piano).



III. *Allegretto* (6:00)

Cacophonous textures and dissonant harmonies return in the third movement, which is multi-sectional (through-composed), but without the drastic tempo changes of the first movement. Impressions of the first movement resurface with a timpani solo, piano cadenza, and similar textural crescendos. The pianist plays both background and foreground roles, at times combating the full orchestra—full of vibrant woodwinds, thick brass, and extensive percussive writing.

¹⁰ Franz Liszt's Sonetto del Petrarca, No. 104, *Pace non trovo* and Enrique Granados' *Goyescas*, Book 2, No. 1, *Quejas o la Maja el Ruiseñor* (in the author's opinion).

The monotonous *pianissimo* opening begins with broken octaves in the piano, interrupted by *fortissimo* jabs coming from varying orchestral groups. The mood becomes charged as the jabs intensify, leading up to a timpani solo reminiscent of the opening movement (m. 15). Instrument groups plot against each other, with brass swells, cackling woodwinds, a militaristic snare drum, and cluster chords in the piano. A contrasting rhythmic section features a piano triplet figuration and staccatissimo strings (m. 34, Fig. 3.4). This texture smoothly transitions to repeated notes in the piano and an intense textural crescendo.

Figure 3.4. Dolin, *Piano Concerto*, Third Mvt., mm. 37-38 (Piano).



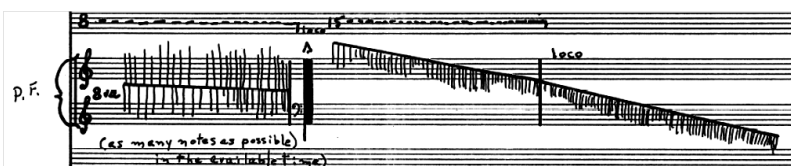
The monotonous opening returns in the strings, followed by the piano (m. 58). An orchestral crescendo unexpectedly transitions into thunderous broken piano chords, which intensify to a chordal cluster—played with forearms (m. 80). Much like the first movement *poco agitato* cadenza (m. 28), a piano cadenza follows with a staccatissimo theme (m. 80). The final and largest crescendo of the concerto features piano glissandi, arpeggiated *fortissimo* chords, trilling strings, stagnant woodwind chords and brass swells. A sudden diminuendo (m. 95) leads to one last improvisational piano flourish. The movement ends with a juxtaposition of a piano tritone and tonal orchestral chord on E (Fig. 3.5).

Figure 3.5. Dolin, *Piano Concerto*, Third Mvt., mm. 95-97 (Piano).



In sum, the *Piano Concerto* features cacophonous textures, chromatic/dissonant tonal language, lyrical nineteenth-century Romanticism, twentieth-century Neoclassicism, and electronic music influences (quoting and splicing together other composers' music). The piano writing entails extended techniques, i.e. playing with fists and arms, cluster chords, estimated pitch notation or "playing as many notes as possible in the available time." Chromatic clusters are notated by square notes and estimated pitches are notated by vertical lines (Fig. 3.6). The harmonic language ranges from highly chromatic dissonance to tonal nineteenth-century Romanticism. Interactions with the orchestra amount to argumentative dialogue, background accompaniment and textural enhancement, as well as foreground solos. Quoted piano styles abound with Prokofiev marching chords, Stravinskian scalar passagework, and Chopin-inspired filigree, among others. There are two short piano cadenzas, one for solo piano (first movement) and one for recitative accompagnato (third movement).

Figure 3.6. Dolin, *Piano Concerto*, First Mvt., mm. 56-58 (Piano).



Chapter Four

Alexina Louie

Concerto for piano and orchestra (1984)

Alexina Louie (b. 1948) grew up as a second-generation Canadian in Vancouver, B. C. Despite her Chinese heritage, she was influenced at first by the music of Bing Crosby and Frank Sinatra. In 1955, the opportunity to express herself came in the form of piano lessons with Jean Lyon. After ten years of lessons, Louie completed the A.R.C.T. (Associate of the Royal Conservatory) level of piano exams and entered the University of British Columbia (UBC) in 1966 as a “Beethoven sonata-type person (like every usual piano student).”¹ There she valued her lessons with Barbara Custance and Frances Marr Adaskin and supplemented her education with performing experiences, including moonlighting as a cocktail lounge pianist in Vancouver (1966-70).

Louie’s interest in composition was encouraged by her first-year theory teacher at UBC, Cortland Hultberg, from whom she gained knowledge of twentieth-century compositional techniques in acoustic and electroacoustic music. Hultberg further suggested that she pursue composition at the University of California at San Diego (UCSD), a school known in the United States for its contemporary music. Upon receiving a Regent’s Scholarship to attend UCSD, Louie began graduate studies in 1970 with Pauline Oliveros and Robert Erickson, who challenged her critical thinking with unconventional types of music: group improvisation, mixed media, *Musique concrète*, real time tape compositions, and others in the style of the late-twentieth century avant-

¹ Diane Bégay, “Contemporary Music in Canada: Alexina Louie” (Master’s thesis, University of Ottawa, 1994), 4.

garde. Oliveros formed the Women's Ensemble, a group of musicians (including Louie) dedicated to sonic meditations or sensitivity to sound. Louie learned from Oliveros that every written note was important and had to have a good reason behind it before it could remain in a work. From these exercises and discipline, Louie learned to communicate her musical ideas with precise intention and beauty of sound. Erickson, a specialist in timbre, also taught Louie about sound—the intuitive side of music, and the free atmosphere of experimentation in music.² However, besides reading a book on orchestration, Louie learned how to write instrumentally through trial and error, depending on feedback from small ensembles at UCSD. In 1972 a wrist injury prevented Louie from continuing to play the piano, her first love. This is when she turned to full-time composition, a decision that would have been made reluctantly without the injury.

Louie did not compose for almost six years after graduating from UCSD. She felt she had to find her voice, her own sound. After 1980 her works gained national attention, in particular *O Magnum Mysterium* (1982). Commissions continue to be requested of Louie, whose works are now performed internationally.

Louie has taught composition at Pasadena City College (1974-80), Los Angeles City College (1976-80), York University (1980), and the Royal Conservatory of Music in Toronto (R.C.M., 1981). After moving to Toronto in 1980, she met conductor Alex Pauk, a board member on the Canada Council of the Arts. Together with the help of generous arts supporters, they founded the Esprit Orchestra in 1983, an orchestra exclusively dedicated to the performance of contemporary Canadian music. Louie

² Begay, 17.

maintains her presence in Toronto and continues to receive commissions for her music. She is sought after as a composer-in-residence and teacher for many summer festivals and organizations, including the Canadian Opera Company. Together with her husband Pauk, she has written numerous film scores.³

Style

My music...is as honest...as I can write at that time.⁴

Louie's style, described as "East meets West,"⁵ draws inspiration from her Chinese heritage and her Western education. While in graduate school she encountered the music of Korea and Japan, Indonesia and North India. She also heard gamelan ensembles, Asian percussion instruments, and the Chinese zither (ch'in or qin). After graduating in 1974, she continued to explore Asian influences in music, evident in her use of eastern titles (*Lotus* and *Lotus II*, 1977-78). Her orchestrations were also influenced by Asian instruments, e.g. forte piccolo in high register mimicking the Chinese suona. Meanwhile she continued to study the music of Stravinsky, Bartók, Berio, Ligeti, Penderecki, Boulez, and Terry Riley.

Louie focuses on unique sounds and the full range of instrumental colors. Her handling of timbres and orchestral colors is attributed to her study of Asian percussion instruments, often combining woodwinds, strings, and percussion in original ways. For

³ Yoomi Jun Kim, "The Evolution of Alexina Louie's Piano Music: Reflections of a Soul Searching Journey" (DMA doc., University of Cincinnati, 2009), 25.

⁴ Begay, 14.

⁵ Jon Kimura Parker, "The solo piano music of Alexina Louie: a blend of East and West" (DMus thesis, Juilliard School of Music, 1989). This quote is attributed to pianist Jon Kimura Parker.

example, the second movement opens with bowed suspended cymbal, inverted suspended cymbal on the timpani, brass windchimes, string harmonics, and low-register piccolo. Sound is so important that Louie compiled a course for school children in 1986 based on sound sensitivity. Wishing to remain fresh, Louie recognizes and challenges her tendencies and patterns in composing. “In order to have something different to say, to develop my talent in a different way, and also to challenge myself, I had to stop and figure out how to do this.”⁶ This challenge resulted in a form dependent upon texture, color, and improvisation rather than classical structure. After studying Webern’s analyses of Brahms and Schoenberg works she was inspired to write *Pearls* (1980)—seven short movements, each two minutes in length. Her contemporary language consists of expressive melodies (often using whole-tone and pentatonic scales), polytonality, and *yin-yang* (dark and light moods).

⁶ Kim, 118.

Concerto for piano and orchestra (1984)

2222/4220/Harp, Perc. (2)⁷/Strings

Duration: 32:02; CMC

Commissioned by the CBC for pianist Robert Silverman, Louie's *Concerto for piano and orchestra* (1984) was recorded in 1986 by pianist Christina Petrowska Quilico with Alex Pauk conducting the National Arts Centre Orchestra.⁸

Uncharacteristically long for Louie, this three movement work is impressionistic, virtuosic, and wildly colorful with elaborate percussion scoring. Its musical language consists of whole-tone and pentatonic scales, frequent tempo and meter changes, *yin* and *yang* moods, and colorful orchestral writing—especially with regard to the harp.⁹

The piano functions here mostly as an orchestral instrument, with only one cadenza in the third movement. Whether soloistic or chameleon in nature, the piano score demands virtuoso skills, with cluster chords, busy scalar passages, glissandi, highly ornamented melodies, arpeggios, and mirroring of rhythmic patterns. Louie's unconventional scoring (Fig. 4.1) includes oversized accidentals instead of a key signature, cluster chords (like Dolin), pitch estimation, and polytonality (black and white notes, see first movement, m. 18).

⁷ Percussion includes: tam-tams and gongs (5), lion's roar (large), bender gong (Chinese opera gong), tubular bells (chimes), tom-toms (5—the largest should be a Chinese tom-tom), suspended cymbals (3), timpani, sizzle cymbal, bass drum, vibraphone, glockenspiel, temple blocks (5), bamboo windchimes, brass windchimes, finger cymbals, bell tree, crotales (sounding one octave higher), and triangle.

⁸ 3 *Concerti*. *Concerto for piano and orchestra* by Alexina Louie, *Concerto No. 1 for piano and orchestra* by Violet Archer, and *Piano Concerto* by Larysa Kuzmenko. Performed by Christina Petrowska Quilico. Conducted by Alex Pauk. National Arts Centre Orchestra. Centrediscs, 2010. CMC CD 15610.

⁹ Grace Bauson, "The Contribution of Twentieth-Century Canadian Composers to the solo pedal harp repertoire, with analysis of selected works" (DA diss, Ball State University, 2012), p. 93.

Figure 4.1. Louie: *Concerto for piano and orchestra*, Preface.

	<p><i>all notes in the right hand are natural, except where indicated</i> <i>example: c ♭ d ♭ e ♭ f ♯</i></p>
	<p><i>all notes in the left hand are sharps, except where indicated</i> <i>example: a ♯ c ♯ d ♯ e ♭</i></p>
	<p><i>all pitches of the chord are sharp</i></p>
	<p><i>play as quickly as possible</i></p>
	<p><i>choose pitch within the indicated range</i></p>
	<p><i>play pitches within the indicated range</i></p>
	<p><i>repeat figure as quickly as possible</i></p>
	<p><i>highest note of cluster is "a"</i></p>
	<p><i>lowest note possible</i></p>
	<p><i>highest note possible</i></p>

I. *Maestoso* (15:13)

The first movement, the longest of the three, is multi-sectional and through-composed with frequent meter and tempo changes, resulting in a gradual unfolding of material. Thematic material is constantly reworked throughout the movement with varied orchestration and texture.¹⁰ It is harmonically based on whole-tone and pentatonic scales, as well as polytonality. As the movement progresses, multiple combinations of piano, woodwinds, and percussion vary the texture and color with repeating motives, each constantly evolving.

The *maestoso* opening features a declamatory orchestral tutti (Fig. 4.2) centered on a single pitch with the piano entering strongly as part of the orchestral texture (m. 18). Cluster chords and glissandi in the piano shift to mirror figurations (m. 55). With the addition of trilling woodwinds, strings, and piano (pedaled), the color changes to a watery haze, losing the *Maestoso* rhythmic drive of the opening.

The first pause introduces a new section, *tranquillo*, *tempo rubato* (m. 124, Fig. 4.3), based on pentatonic scales and neighbor-note trills. These trills expand to intervals of thirds and fourths (m. 184). An extended piano flourish, spanning the range of the keyboard, closes this section.

A short version of the opening material returns (m. 198), transitioning quickly to expanded trills and pentatonic material. Two especially beautiful *tranquillo* moments highlight the piano—first with harp, finger cymbals, and vibraphone (m. 304), and second with rumbling bassoons, *teneremente* violin solo, and vibraphone. The movement ends with *fortissimo* piano arpeggios and full orchestra.

¹⁰ For example: m. 198 (Rehearsal 42), m. 305 (Rehearsal 65), m. 379 (Rehearsal 74).

Figure 4.2. Louie, *Concerto for piano and orchestra*, First Mvt., mm. 8-12.

This musical score excerpt covers measures 8 through 12 of the first movement. It is a full orchestral score with the piano part integrated into the woodwind and string sections. The woodwinds (flutes, piccolos, oboes, clarinets, and bassoons) play a complex, rhythmic melody in the upper register, often marked with *ff* (fortissimo). The strings provide a harmonic and rhythmic foundation, with various textures and dynamics ranging from *ff* to *p* (piano). The percussion section, including horns, trumpets, timpani, and various percussion instruments, adds to the rhythmic complexity. The score includes a key signature change and a time signature change from 4/4 to 5/4 in measure 10.

Figure 4.3. Louie, *Concerto for piano and orchestra*, mm. 123-129 (Piano).

This musical score excerpt shows the piano part for measures 123 through 129. The piano part is characterized by complex, rapid rhythmic patterns, often marked with *sf* (sforzando) and *p* (piano). The piano part is written in a single system, with the piano and orchestra parts integrated. The score includes a key signature change and a time signature change from 4/4 to 3/4 in measure 125. The piano part features a variety of textures and dynamics, ranging from *p* to *sf*.

II. *Sostenuto, molto calmo* (9:22)

This impressionistic second movement is through-composed, featuring improvisational fragments, gradual textural changes, and shimmering piano filigree. The piano writing is orchestral, moving almost seamlessly in and out of the harp writing. It is also frequently paired with percussion. An *ad libitum* piano solo is brief, incorporated into the orchestral texture after fourteen measures.

Percussion opens the movement with bowed cymbals and brass wind chimes, further enhanced with string harmonics and woodwinds. Shimmering piano figurations team up with the harp for its first entrance (m. 21), passing phrases to the woodwinds with an unstoppable flow. Excitement soon stirs with increased dynamics and pounding *fortissimo* chords, highlighting a pentatonic scale (m. 47). Fragmented writing in the piano leads to an *ad libitum* piano solo, freely flowing with arpeggios (broken cluster chords) and a middle voice melody. Continuous motion then presides through an orchestral tutti, featuring piano arpeggios and harp glissandi (m. 107).

The *tranquillo, languid* section introduces a single line in the piano—the only occurrence of this texture in the entire concerto (m. 130, Fig. 4.4). The theme soon expands from the piano to the woodwinds and percussion. More fragmented writing leads to the mysterious closing, complete with cluster chords in the piano, string glissandi, and a somber orchestral tutti dying away gradually.

Figure 4.4. Louie, *Concerto for piano and orchestra*, mm. 130-134 (Piano).



III. *Con energico nervosa* (7:25)

While the second movement is mostly *yin*, the finale has a more even balance of *yin* and *yang*. The most concisely written movement of the three, it brings back motivic gestures from the first movement (for example, from Fig. 4.1), while adding splashes of color from pianistic flare and intricate percussion writing. Through-composed with more clearly defined sections than the first movement, textures contrast more frequently. Pentatonic and octatonic scales abound, but less improvisatory than the first movement. The solo piano writing is orchestral, but also featured in a trio setting of piano, harp, and percussion, as well as a piano cadenza setting.

The movement (*con energico nervosa*) opens with a splash of color, highlighted with trilling flutes and violins, sizzle cymbal, and a chordal cluster in the horns. The rhythmic pattern of the opening repeats three times, eventually in the piano (m. 17). An intensification of trills and rhythmic activity lead to a new section in which tremolandos with intervals as large as a fifth revisit material from the first movement (m. 43, compare with first movement m. 98f).

The emphasis shifts from full orchestra to a trio of piano, harp, and percussion (m. 95), including vibraphone, bell tree, and brass wind chimes. Rising and falling arpeggios intensify to *delicato* glissandi. A short piano cadenza follows *senza misura*, leading to circular gestures passed easily between the piano, woodwinds, and strings (m. 141). First movement *maestoso* material returns (stepwise motion, see Fig. 4.2, m. 12) re-orchestrated with emphasis on winds and brass (m. 146). Dissonant diad tremolandos outline a pentatonic scale, enhanced with similar figuration in the woodwinds and harp. The *con anima* closing section features continuous sixteenth-note

diads and increasingly involved orchestration, punctuated with an orchestral crescendo and quick glissandi in the piano and harp.

The *Concerto for piano and orchestra* is an impressionistic concerto combining Asian-inspired scales (pentatonic/octatonic) and colorful orchestration. The pianistic writing, attributed to Louie's ability to improvise, constantly evolves with different figurations—including quick leaps, hand-crossings, rapid arpeggios, glissandi, chord clusters, and ornamentation. The piano is treated mainly as an orchestral instrument, taking on different characteristics of the orchestra, i.e. woodwinds, strings, percussion, brass, etc. Themes are identifiable by gesture or instrumentation, rather than by harmony.

Chapter Five

Larysa Kuzmenko

Piano Concerto (1995)

Ukrainian-Canadian composer and pianist Larysa Kuzmenko (b. 1956) is known for her contemporary works, some of which give voice to Ukrainian folk music or commemorate tragic historical events. Her first attempt at writing came as the result of a frightening experience with Niagara Falls and vertigo, after which she composed *The Falls*. While still young, she began her composition studies with Samuel Dolin (Royal Conservatory of Music, Toronto), who only accepted very talented students. In her lessons, Kuzmenko was warned about writing copious sequences and encouraged to study the music of Beethoven for developmental ideas on structure. Later she studied with Oskar Morawetz and Walter Buczynski at the University of Toronto (UT), where she holds baccalaureate and graduate degrees.¹ She remembers her lessons with Morwatez for the amount of erasing done to her original manuscripts, making her more aware of her stylistic choices. She began teaching at the RCM in 1981 and was later appointed to the Board of Examiners (1990-2004), the Glenn Gould Professional School (1996-2010), and the Young Artists Performance Academy (1997-2008). Kuzmenko has an extensive list of works for voice, opera, chamber ensembles, orchestra, and solo with orchestra/ensemble. As a pedagogue, she writes effectively for children, and has composed small piano pieces and choral works.

¹ B. Mus. 1979; M. Mus. 1981; ABD.

Style

Kuzmenko writes with a contemporary classical style that demonstrates a strong melodic sense, rhythmic vitality, colorful orchestrations, and use of traditional forms and tonal processes.² She believes that composers are a genetic composite of their past influences, reaching back into music composition as far as one's knowledge allows.³ Her *Piano Concerto* (1995) was written after studying around twenty scores of eighteenth- and nineteenth-century concertos. She sees composition much like a diary, in which she can voice life experiences, emotions, struggles, and victories.⁴ Her 2003 work *Voices of Hope* is dedicated to family members who died in the Holodomor genocide (Ukrainian Famine-Genocide of 1932). An earlier work written in 1997 commemorates the Ukrainian nuclear accident, *In memoriam: To the Victims of Chornobyl* (1997), in which she uses a Ukrainian folk tune. She is often inspired by poems during the composition process, evident in her 2011 work for orchestra and choir, *Behold the Night* (taken from Shakespeare's *A Midsummer Night's Dream*).

Kuzmenko wrote three piano concertos, each for various ensembles. Her two most recent concertos include the *Concerto for Piano and Percussion* with chamber orchestra (2000), and *Piano Concerto* with brass band (2002). Her first *Piano Concerto* (discussed below) follows the nineteenth-century scoring for piano and orchestra.

² Composer biography: <http://larysakuzmenko.com/bio.html> (accessed June 10, 2013).

³ Interview with Ken Winters on CBC's "Mostly Music", Feb. 1, 1996: https://musiccentre.ca/centrestreams/swf?mode=play_by&opt=id&id=15428 (accessed June 24, 2013).

⁴ Interview with Michael Curry, "Kontakt," OMNI TV, December 11, 2010: <https://musiccentre.ca/node/61247> (accessed June 24, 2013).

Piano Concerto (1995)

2222/2210/Perc. (3)⁵/Strings

Duration: 20:00; CMC

Kuzmenko's *Piano Concerto* (1995, rev. 1996) was commissioned by the CBC and dedicated to Oskar Morawetz. It was written for pianist Christina Petrowska-Quilico, who premiered it in January, 1996 with Bramwell Tovey conducting the Winnipeg Symphony Orchestra, followed by a performance in October with Jukka-Pekka Saraste conducting the Toronto Symphony Orchestra. A 2010 recording by Quilico received a Juno nomination by the CMC in 2011. Upon hearing the concerto, Peter Oundjian, conductor of the Toronto Symphony Orchestra, exclaimed, "If I were a pianist, I would be playing this piece!"⁶

Admittedly traditional in style, Kuzmenko's concerto reflects influences of Ginastera, Barber, Prokofiev, Bartók, Shostakovich, and Rachmaninoff without drawing any specific material from their concertos. Having composed the concerto in reverse order, or the last movement first, Kuzmenko has commented that she must have been getting better while writing.⁷

⁵ Percussion includes: Chinese Temple Blocks, Tambourine, Tam Tam, Timpani, Bass Drum, Suspended Cymbal, Crash Cymbal, Vibraphone, Marimba, African Drums, Glock, Bells, Mark Tree, Snare, and Xylophone.

⁶ Michael Curry interview, Dec. 11, 2010.

⁷ Ken Winters interview, Feb. 1, 1996.

I. *Preludio con cadenza* (5:09)

The first movement, *Preludio con cadenza*, is the shortest movement of the three and the only one with piano cadenzas. The harmonic language is tonal, yet contemporary; the orchestration is light, with almost no percussion, and the rhythm is lively and syncopated, almost jazzy. In four sections, this movement alternates between two piano cadenzas and two orchestral sections (ABA¹B¹).

This movement opens with a quick orchestral accent, immediately followed with a declamatory piano solo and the first piano cadenza (Fig. 5.1), a fantasy-like section complete with *ad libitum* octave passagework, arpeggios, and brilliant chordal tremolos.

Figure 5.1. Kuzmenko, *Piano Concerto*, First Mvt., mm. 1-6 (Piano).



The jovial main theme is introduced by the piano with a light orchestral accompaniment (m. 14). Two-note slurs, staccati, and syncopation characterize this theme (m. 16, Fig. 5.2) heard in the piano, accompanied by light strings and a contrapuntal bassoon line.

Almost every register is showcased in the second cadenza, which is more rhythmic and contrapuntal than the first. It develops previous material from the first cadenza and main theme area with contrapuntal sequences, shifting meters, broken chords (m. 117), and a jazzy Barber-like passage featuring melody in unison separated by five octaves (m. 123, Fig. 5.3). Grandiose chordal syncopations (m. 131) lead to an *allargando* closing of the cadenza.

Figure 5.2. Kuzmenko, *Piano Concerto*, First Mvt., mm. 16-20 (Piano).



Figure 5.3. Kuzmenko, *Piano Concerto*, First Mvt., mm. 123-125 (Piano).



The main theme area returns rescored for woodwinds and a contrapuntal bassoon line, followed by a Prokofiev-like piano obligato (m. 174). A brief coda closes this five-minute movement with strings, piano, brass, clarinet, and timpani (m. 187).

II. Theme and Variations (10:10)

The second movement is the longest and most varied movement, with four textural variations on an *espressivo* original theme. The percussion, which was mostly inactive for the first movement, is especially highlighted in the first and fourth

variations. A motive from the first movement reappears in the third variation (mm. 126-130).

The opening theme, given to solo violin (mm. 1-18), is decorated with contrapuntal piano and cello writing (Fig. 5.4). A piano gesture outlines a chord made up of two tritones, which returns in subsequent variations. Further accompaniment includes dissonant minor-major ninth chords in the piano (m. 6) and a countermelody in the cello (mm. 13-18).

Figure 5.4. Kuzmenko, *Piano Concerto*, Second Mvt., mm. 1-5 (Piano and Violin).

The musical score for Figure 5.4 shows the Piano and Violin parts for the first five measures of the second movement. The Piano part is written in treble and bass clefs. It begins with a tempo rubato section (mm. 1-5) marked 'ad libitum' and 'rit.', followed by an 'a tempo' section (mm. 6-10) marked 'rit.'. The Violin part is written in treble clef and enters in m. 2 with a 'Solo' section marked 'p espressivo' and 'mp'. The score includes various musical notations such as notes, rests, and dynamic markings.

Variation 1, *ad libitum*, is ethereal and atmospheric in mood, featuring high piano register and a three-note motive (Fig. 5, m. 20-22). It opens with violins *sul ponticello* (near the bridge), high-register piano runs, and a sustained cluster of notes in the vibraphone. The three-note motive is woven into this texture, sometimes in the piano (beginning in m. 22) and sometimes in instrumental solos. The piano repeats various measures to allow for the utmost flexibility with other instrumental solos. Except for a militaristic dialogue between muted trumpets (mm. 34-36), the ethereal mood is maintained with selective and colorful orchestration: glissandi in the wind chimes/mark tree, quiet and sparse woodwinds, and triangle and bell accents. The

variation ends quietly as the vibraphone motor is slowly turned off and the sound of the wind chimes and piano fades to silence.

Figure 5.5. Kuzmenko, *Piano Concerto*, Second Mvt., mm. 20-22 (Piano and Violin).

The musical score for measures 20-22 of the Piano Concerto, Second Movement, by Kuzmenko. The Piano part (measures 20-22) is marked with dynamics *pp*, *p*, and *mf*. The Solo Violin part (measures 20-22) is marked with dynamics *mf* and *mf*. The score includes a 'repeat until next cue' instruction for the Piano part.

The second and longest variation opens with a piano solo based on augmented right-hand chords over a contrapuntal bass line (Fig. 5.6) and ends with an ascending piano scale in fourths, leading to a final c-sharp minor chord. Apart from a few trumpet soli, the instrumentation of this variation is restricted to piano and strings. The chordal writing and rhapsodic ending are reminiscent of Rachmaninoff (m. 75), marking the only variation that does not die away in texture or volume.

Figure 5.6. Kuzmenko, *Piano Concerto*, Second Mvt., mm. 57-58 (Piano).

The musical score for measures 57-58 of the Piano Concerto, Second Movement, by Kuzmenko. The Piano part (measures 57-58) is marked with dynamics *mp* and *mf*. The Solo Violin part (measures 57-58) is marked with dynamics *mf* and *mf*. The score includes a 'Sempre legato' instruction.

The third variation, dark and majestic, has an overall arch of soft to loud to soft. Beginning with a timpani ostinato, layers of the four-note theme are added with

bassoon, low strings, bells, clarinet, brass, and then piano chords (m. 110). The highest climax is reached with an orchestral arrival on an E minor chord, after which the piano restates the first movement repeated octave opening (compare m. 126 to Fig. 5.1). This texture quickly reverts back to the opening ostinato, now in the piano. A subtle quote of the *dies irae* is heard in the bells as the variation dies away.

The final variation is the shortest, with pointillistic textures. It begins with a restatement of the movement's opening piano gesture and colorful percussion, followed by a Stravinsky-like flute solo (mm. 142-144). Triplet woodwinds and strings juxtapose pointillistic writing (octave displacement) in the piano, creating a web of unaccented sounds (m. 148). The movement dies away with an *allargando* statement of the main theme in the piano, wind chimes, vibraphone, and glockenspiel.

III. *Toccata* (5:32)

This *tour de force* finale (*Toccata*), inspired by the movie *Predator*, depicts a thrilling pursuit through the jungle—illustrated with constant eighth notes, hemiolas, shifting meters, offbeat accents, and chromatic themes.⁸ The title suits the virtuoso keyboard writing and rhythmic drive, which is technically demanding for both the pianist and orchestra. It features two contrasting themes presented back-to-back (ABB¹A¹B²B³CB⁴AB⁵). Except for one lengthy orchestral tutti (mm. 164-215), the piano hammers out eighth notes and cluster chords relentlessly. Colorful orchestration features predominantly percussion, brass, light strings, and piano.

⁸ Ken Winters interview, Feb. 1, 1996. The film *Predator* was directed by John McTiernan, 20th Century Fox, 1987. Kuzmenko says that the film inspired her to write the third movement of her *Piano Concerto*.

The exposition presents two main themes: an angular theme in dialogue between orchestra and piano, and a *marcato* piano theme. The first theme, for full orchestra, functions like an introduction to the movement (Fig. 5.7). It consists of four exchanges between the orchestra and piano of two-measure phrases spanning an octave or tenth. It is concise and straightforward, restated twice—as a transition to a new tonal center without the piano (m. 70), and with the piano as a closing section at the end of the movement (m. 271).

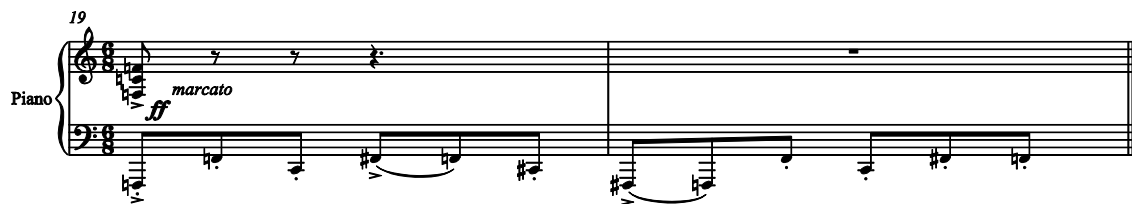
Figure 5.7. Kuzmenko, *Piano Concerto*, Third Mvt., mm. 1-5 (Strings and Piano).

The musical score for measures 1-5 of the Third Movement of Kuzmenko's Piano Concerto is presented. The tempo is marked as $\text{♩} = 116$. The score includes staves for Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Piano part begins with a rest in measure 1, followed by a series of eighth-note chords in measures 2-5, marked *ff*. The Violin I and Violin II parts play a melodic line of eighth notes, marked *ff*. The Viola part plays a similar melodic line, marked *ff*, with a *pizz.* (pizzicato) marking in measure 5. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes, marked *ff*, with a *pizz.* (pizzicato) marking in measure 5. The score is in 3/4 time and features a key signature of one flat.

The second theme, longer than the first, comprises the bulk of the movement with multiple restatements that develop freely with new orchestrations, extended melodies, and increasingly complicated rhythms (Fig. 5.8). In the exposition, it is always introduced by a short orchestral tutti. It contrasts the first theme with sparse orchestration and constant eighth notes in the low-register of the piano (m. 19).

Elements progressively vary the main theme with hemiolas, *con fuoco* chords, fast string glissandos (m. 48), and snare drum accents (m. 57). With the second and third restatements of Theme 2 (mm. 78, 112), new percussive colors are added (marimba, xylophone), measures in 7/8 meter are used more frequently, and thematic material of the two themes becomes more intertwined as dialogue increases between the piano and orchestra (mm. 89, 134).

Figure 5.8. Kuzmenko, *Piano Concerto*, Third Mvt., mm. 19-20 (Piano).



An extended orchestral tutti functions like a development or contrasting section (m. 164) as the relentless rhythmic drive comes to a halt, resetting the pace with slower-moving notes and pared down orchestration. Gradually the rhythmic drive increases with subdivisions of the beat (m. 174) and additional layers of orchestration (African drums and Chinese temple blocks). The piano enters with declamatory octaves (groups of five, seven, and eight) in rhythmic juxtaposition to the accented brass writing (groups of three, m. 215). *Con brio* piano octaves and a quick crescendo lead to the recapitulation.

A compact version of the exposition, the recapitulation opens with a short statement of Theme 2 (m. 243). *Maestoso* C-major chords appear for the first time,

signaling the return of Theme 1. Variants of Theme 2 and a large crescendo function as the closing section.

The *Piano Concerto* is a vivid work with virtuoso pianistic writing and colorful orchestration that entice both the performer and the audience. The pianistic writing is accessible with a chromatic tonal language, traditional forms, and jazzy rhythms. Virtuoso writing requiring sophisticated artistry include bravura octaves, fast scales, intricate obligato (sixteenth notes), rhythmic patterns requiring multiple gestures (Mvt. 2, m. 20), quick leaps with accents, octave tremolo, and complicated rhythms (third movement). The piano is featured as a solo instrument, rather than as part of the orchestra.

Chapter Six

Heather Schmidt

Piano Concerto No. 4, “Phoenix Ascending” (2005)

Calgary native Heather Schmidt (b. 1974) is one of the youngest doctoral students in the history of Indiana University. She graduated in 1996 at the age of twenty-one with a dual D.M.A. Degree in Piano Performance and Composition. After graduating from Indiana University, she furthered her studies at the Juilliard School of Music with Milton Babbitt.¹

At the age of five, she began juggling performing and composing. She grew up listening to Canadian composers in the CMC listening room and took composition lessons with Allan Gordon Bell (1988-1991), who became the most important figure in her compositional development. She also attended master classes and lessons with Gyorgy Sebok at the Banff Centre for the Arts, which led to her connection with cellist Shauna Rolston. Together Schmidt and Rolston have toured and recorded duo works for cello and piano.

As a concert pianist/composer, Schmidt has toured in Canada and internationally, winning awards including the 1992 Austrian-Canadian Mozart Competition and the 2001 Eckhardt-Gramatté National Music Competition. She has written solo piano works for major competitions: *Nebula* (5th Esther Honens International Competition, 2006) and *Night Rainbow* (Eckhardt-Gramatté National

¹ George Fenwick, “Onr [sic] of Our Own,” *Alberta Views* 9, no. 7 (September 2006), 40. *Supplemental Index*, EBSCOhost (accessed June 27, 2013).

Competition, 2007). She has served as the composer-in-residence for the Hamilton Philharmonic Orchestra (2002-2005), composing numerous works with nature-inspired titles: *Light and Shadow* (double concerto for viola and horn, 2003), *Rising Storm* (interactive audience, students, and orchestra, 2004), and *Symphony No. 1 "Manufactured Landscapes"* (2005), among others. More recently Schmidt has been drawn to film music. She holds certificates from UCLA in directing, television writing, and screenwriting, skills which she has used in a number of her short films, including *The Uninvited Guest* (2010) and *Midnight Violin* (2011). In addition to writing for smaller films, she composed the film score for *Main Street* (2010), starring Colin Firth and Orlando Bloom. Her sophisticated and dramatic orchestrations make her scores actively sought after for films.

Schmidt is also available as a performance coach for creative teaching, score interpretation and performance anxiety, the topic of her 2004 thesis at the Saybrook Graduate School and Research Center.² She has taught at numerous universities and conservatories in Canada and abroad. Currently she maintains offices in Toronto and Los Angeles.

² Heather Schmidt, "Select Dimensions of Personality and Symptoms of Stress in Classical Musicians" (Master's thesis, Saybrook Graduate School and Research Center, 2004).

Style

Schmidt's works are accessible and attractive to audiences. A writer for the Toronto Star judged:

Heather Schmidt's music is not all that hard to understand. For all its colouristic flair, it is tonally rooted in an established vocabulary and operates within structures that are legible and logical to the ear. It is music that is both grateful to perform and pleasurable to listen to.³

Schmidt attributes her style to the influence of her teacher Allan Gordon Bell, whose works evoke the sights and sounds of specific places and their characteristics—specifically the Canadian North, mythology and ritual, and primitivism (with heavy use of percussion instruments).⁴ Schmidt has a similar tendency to use descriptive titles about nature, the universe, and myths in almost all of her works. Her works are programmatic with minimalist textures. Some are written in a stream of consciousness style, like *Solus* (1996) for solo piano. Programmatic works include the *Piano Concerto No. 4*, “*Phoenix Ascending*” and the *Piano Concerto No. 6*, “*Mythos*” (“legend”), which depicts the universe and night sky.

Of Schmidt's ten concertos, six are written for piano and dedicated to various influences like Marc Durand or Allan Gordon Bell. Dating from 1997 to 2009, almost all of them are scored for large orchestra, except for Nos. 3 and 6, which are scored for string orchestra. The structures are accessible with multiple, clearly defined themes.

³ William Littler, “Front and centre with her music,” *Toronto Star (Canada)*, n.d. *Newspaper Source Plus*, EBSCOhost (accessed June 27, 2013).

⁴ Encyclopedia of Canadian Music, <http://www.thecanadianencyclopedia.com/articles/emc/allan-bell> (accessed October 15, 2013).

Piano Concerto No. 4, “Phoenix Ascending” (2005)

2222/4221+B. Trb./Timp., Perc. (2)⁵/Strings

Duration: 28:00; Echo North Music

The *Piano Concerto No. 4, “Phoenix Ascending,”* is Schmidt’s first programmatic concerto, written in honor of three celebrations: the 25th Anniversary of the CMC Prairie Region Office in Calgary, the 50th Anniversary of the Calgary Philharmonic Orchestra, and the Alberta Centennial. Schmidt premiered the concerto with Mario Bernardi conducting the Calgary Philharmonic Orchestra in 2005.

Based on a mythological tale, the *Concerto* takes the listener on a journey from death to life.

The Phoenix is a mythological bird with roots in many different cultures, including Egyptian, Greek, Asian, Arabic, African and Native American. The Phoenix is known for its beautifully colored, radiant feathers. It is majestic, powerful, and magical. Every 500 years or so, depending on the specific legend, the Phoenix bursts into flames. Then, from the pile of ashes, the Phoenix is reborn into another cycle of life.⁶

This tale unfolds with three interrelated movements: “Soaring,” “Blazing Fire,” and “From the Ashes.” The opening movement depicts the characteristics of the Phoenix—full of life, grandeur, beauty, and strength. Without any warning, the second movement, *con fuoco*, drives relentlessly to the end as if all life is burning up in flames. The opening of the finale depicts death and darkness with a *lento* tempo, low strings, brooding piano arpeggios, and sparse orchestration. After a long searching introduction,

⁵ Percussion includes: Bass Drum, Marimba, Suspended Cymbal (2), Tubular Bells (Chimes), Vibraphone, Xylophone, Glockenspiel, and Tam-Tam.

⁶ Heather Schmidt, *Piano Concerto No. 4 “Phoenix Ascending,”* (Ontario: Echo North Music, 2005), program notes.

the Phoenix theme is reborn in its original state to close out the concerto. Structurally, all three movements open with an introduction before the main theme area gains momentum. This concerto is cyclic with multiple first movement themes returning (varied) in the second and third movements.

I. *Soaring* (8:56)

The opening movement, *Soaring*, “depicts the Phoenix in all its grandeur and beauty” in a sonata-type form with four sections: exposition (mm. 1-92), development (mm. 92-158), recapitulation (mm. 159-225), and coda (mm. 226-233). Three main themes constitute the exposition (Fig. 6.1), followed by a brief development. A condensed version of the exposition, the recapitulation closes with a short coda. The tonal plan of this movement moves from A to G, also the plan of the entire concerto.

The movement opens with an energetic orchestral introduction followed by the piano, which states the Phoenix theme (Fig. 6.1) with clashing augmented chords and dotted rhythms over bass pedal points on A. Several short themes follow, which flow naturally from one to the next (Fig. 6.11). They reappear later in the concerto: Theme 2 with its characteristic double-dotted rhythm over a bass C-sharp; and Theme 3, in its contrasting 3/8 meter, over a bass F-sharp.

Figure 6.1. Schmidt, *Piano Concerto No. 4*, First Mvt., Main Themes.

Phoenix Theme, mm. 15-17, Piano.



Theme 1, m. 25, Horns and Piano.

Musical score for Theme 1, measure 25, Horns and Piano. The score is written for Horns (Hns.) and Piano (Piano). The Horns part is marked *Soli* and *f* (forte). The Piano part is marked *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4.

Theme 2, mm. 50-54, Flute.

Musical score for Theme 2, measures 50-54, Flute. The score is written for Flute. The Flute part is marked *Soli* and *f* (forte). The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4.

Theme 3, mm. 71-73, Piano

Musical score for Theme 3, measures 71-73, Piano. The score is written for Piano (Piano). The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4.

A short *meno mosso* development, in three sections, consists of orchestral tutti framing a brief piano statement. The first tutti quietly introduces a new theme (m. 97), which begins like Theme 2 (Fig. 6.11). The piano then develops a scherzando theme derived from Theme 3 building to the second orchestral tutti, fuller than the first, which foreshadows the recapitulation by combining Theme 2 with introductory material. What results is a false sense that the recapitulation has already arrived in a condensed state.

The recapitulation leaves out the secondary themes that appeared in the development. It opens with piano now playing the triumphant restatements of the Phoenix theme. The short coda conveys a sense of completion.

II. *Blazing Fire* (4:36)

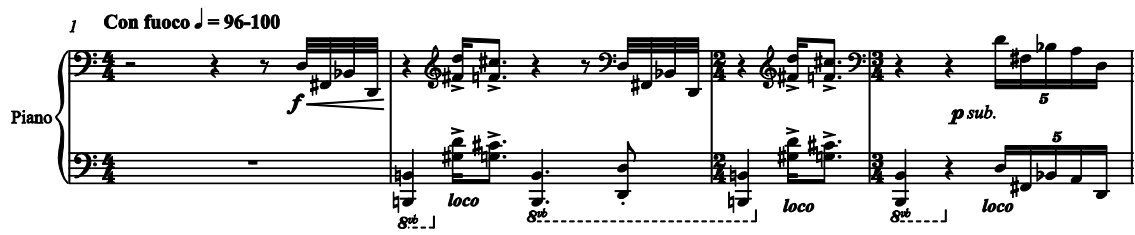
The *moto perpetuum* middle movement “evokes the raging flames that consume the Phoenix in its entirety.”⁷ A triumphant introduction, reflecting the spirit of the Phoenix, leads to the chase of fire theme (m. 20). Through-composed, several secondary themes from the first movement reappear either directly or varied (e.g. Theme 2, mm. 28-31; introductory material, mm. 44-47; and Theme 3, mm. 88-98). Low-register orchestration, omitting the woodwinds, highlights the continuous piano writing with brass and percussion highlights. Relentless rhythmic drive generates an oppressive mood throughout. The tonal center of B minor is established at the beginning, followed by many secondary tonal centers: F-sharp (m. 36), D-sharp (m. 76), C-sharp (m. 88), and A-sharp (m. 100), among others.

The power-packed rhythmic opening shadows the valiant Phoenix theme (mm. 1-4), with similar registers, pedal point octaves, dotted rhythms, and the augmented

⁷ Heather Schmidt, program notes.

chord in broken form (compare Fig.1 and Fig. 2). Suddenly the full orchestral texture diminishes to *sul ponticello* strings (m. 6) and fragmented percussion solos (m. 13f), preparing for the chase of fire theme in the piano (m. 20).

Figure 6.2. Schmidt, *Piano Concerto No. 4*, Second Mvt., mm. 1-4 (Piano).



The fire theme is made up of accented bass octaves in B minor (m. 20, Fig. 6.3), reminiscent in mood of Prokofiev's *Sonata No. 7* (third movement).⁸ It soon transitions seamlessly to a fuller texture in 6/8 meter. Broken octaves in the piano morph into a variation of the first movement scherzando theme (Fig. 3.1), complete with solid octaves in the piano and triplet figurations in the horns (m. 92). The fire theme returns for a brief flare at the close of the movement (m. 104).

Figure 6.3. Schmidt, *Piano Concerto No. 4*, Second Mvt., mm. 20-21 (Piano).



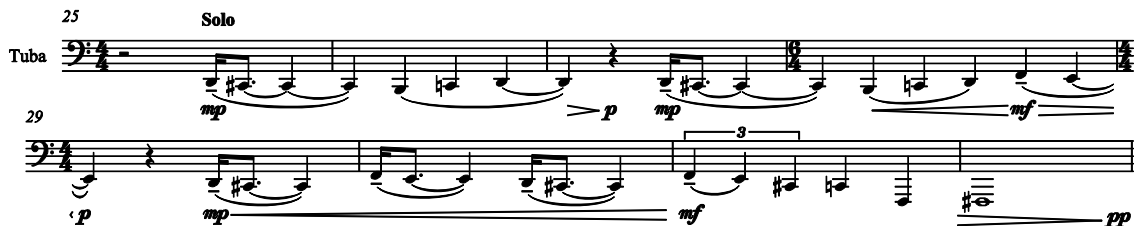
⁸ Schmidt performed and recorded the 7th Sonata of Prokofiev: <http://heatherschmidt.com/concert-tours.php> (accessed July 1, 2013).

III. *From the Ashes* (13:51)

The finale, *From the Ashes*, opens with “the desolation and sense of loss from the apparent death of the Phoenix. Little by little, the music gradually ascends as the reborn Phoenix emerges, culminating in a celebration of the rebirth of this fantastic creature.”⁹ It is the longest and most imaginative movement, depicting these programmatic elements in three distinctive sections—opening, transformation, and resurgence of the Phoenix theme.

The opening orchestration depicts the fire’s aftermath with low-register strings, buzzing woodwind trills, splashes of marimba clusters, and rumbling piano arpeggios, which lead to longer figurations in the piano (m. 13). The tuba enters with a doleful melody (m. 25, Fig. 6.4) based on Theme 2 (first movement, Fig. 6.1), which is passed to the bassoon. A long piano solo is echoed by the bassoon and orchestra, followed by an exact quotation of the finale opening (m. 79). An English horn solo, decorated with clarinet pedal point and oboe counterpoint, leads to an uncharacteristically high-register piano solo (m.112), transitioning to the transformation music.

Figure 6.4. Schmidt, *Piano Concerto No. 4*, Third Mvt., mm. 25-32 (Tuba).



Crystalline piano runs (Fig. 5.5) and an otherworldly violin solo create an ethereal mood with Theme 2 from the first movement recalling the Phoenix' vibrant life (m. 136f). With thickening textures, faster rhythms, a dramatic crescendo, and abounding bravura octaves in the piano, the powerful Phoenix theme enters once again in the piano (m. 164). Almost an exact restatement of Theme 1 and the transition theme ensue before the transformation section returns—once ethereal, but now triumphant with a dense orchestral tutti (mm. 198-209), complete with harp glissandi, swirling runs in the strings/woodwinds, and solo horns. A brief coda (m. 210) solidifying the tonal center of G closes the movement with an accelerated flurry of piano runs, full orchestration, and dazzling percussion (Fig. 6.6).

Figure 6.5. Schmidt, *Piano Concerto No. 4*, Third Mvt., mm. 116-117 (Piano).

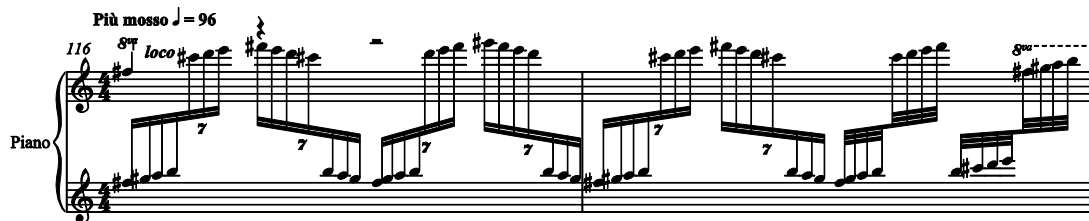
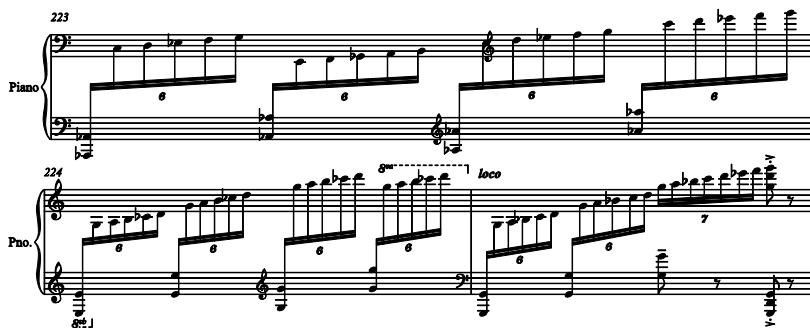


Figure 6.6. Schmidt, *Piano Concerto No. 4*, Third Mvt., mm. 223-225 (Piano).



Phoenix Ascending is an exciting programmatic concerto to both hear and perform. The dramatic pianistic writing lies well under the hands, including minimalist (repetitive) and circular figurations, gesture-driven arpeggios and written-out glissandi. Virtuoso writing requiring endurance includes copious octaves—broken, solid, and two-hand tremolos. The piano is treated soloistically and orchestrally, requiring attentive interaction between the piano and orchestra. Harmonic language and structural forms are accessible, yet sophisticated.

Chapter Seven

Conclusion and Recommendations for Further Study

With this survey of the piano concerto in Canada, the question remains: what does this repertoire offer to contemporary performers? What conclusions can be drawn regarding this repertoire?

Pianists frequently look to expand their repertoire by seeking out new works of contemporary composers, in some cases commissioning them, or taking up composition themselves. Despite these aims, the piano concertos most often performed remain by composers like Mozart, Beethoven, Liszt, Schumann, Brahms, and Rachmaninoff, among others. This list typically does not include twentieth century Canadian composers, but this could change if they had more exposure.

It is no surprise that new works remain undiscovered in the shadow of traditional concertos. However, throughout the twentieth century Canadian composers continued to write piano concertos, a majority of which received premiere performances. Only a few concertos boast repeat performances and rave reviews, such as Willan's *Piano Concerto* (1944) and Claude Champagne's *Concerto in D minor* (1948). Other works of the early twentieth-century have received recognition by current pianists—the recordings of pianist Alain Lefèvre pay significant homage to the piano concertos of André Mathieu. More recent composers have caught the attention of Juilliard graduate Christina Petrowska-Quillico, whose recordings include Alexina Louie's *Concerto for piano and orchestra* (1984), Larysa Kuzmenko's *Piano Concerto* (1995) and Heather Schmidt's 2nd *Piano Concerto* (2001). Further awareness of new

works can be attributed to the Toronto-based Esprit Orchestra, whose sole mission is to exclusively perform contemporary compositions of Canadian composers. Other avenues of exposure materialize in competitions like the Montréal International Competition and the International Institute of Music of Canada Competition, among others. Perhaps in time these efforts will lead to a greater awareness of the piano concerto in Canada.

What further conclusions can be drawn from the repertoire? This study reviews a great variety of piano concertos, traditional and wildly non-traditional, written since the Canadian Centennial of 1967, beginning with Eckhardt-Gramatté's *Symphony-Concerto* (1967) and culminating with Heather Schmidt's *Piano Concerto No. 4, "Phoenix Ascending"* (2005).

The newly immigrated composer Sophie Carmen Eckhardt-Gramatté timely impacted the Canadian music scene during an outstanding cause for celebration, Canada's Centennial of 1967. In that year alone, arts organizations commissioned over 150 works, one of which resulted in Eckhardt-Gramatté's *Symphony-Concerto*. Dense in texture and dramatic content, it gave pianists such as Anton Kuerti and Marc-André Hamelin the opportunity to showcase their incredible talent and artistry. This work offers the advanced pianist a challenge to display his or her virtuosity and stamina.

Seven years later Samuel Dolin's satirical *Piano Concerto* (1974) caters to the flamboyant pianist, reflecting ties to satirical music. Themes are spliced together and at times embedded with musical quotation of other composers. Extended piano techniques provide an exciting score for the performer to execute.

By the 1980s Alexina Louie consistently exploited color and timbre through the use of exotic instruments. Her *Concerto for piano and orchestra* (1984) offers the

advanced pianist opportunity to blend into or shine above the orchestra. With pentatonic and octatonic scales, this work makes use of color as structure, meaning that experiencing new colors is more important than repeating a theme. Christina Petrowska-Quilico and Robert Silverman both perform this thirty-minute work beautifully.

Nearly a decade later Larysa Kuzmenko's *Piano Concerto* (1995) draws inspiration from the concertos of the nineteenth and twentieth century that Kuzmenko herself performed. The balance held between orchestra and pianist is conventional and clean with unclouded textures. The work is approachable and yet written for the advanced pianist. Juno-nominated Christina Petrowska-Quilico premiered and recorded this contemporary concerto.

The era of the composer-pianist is still alive in the life of Heather Schmidt. A force to be reckoned with, she often premieres her own works with artistry honed at Indiana University and the Juilliard School of Music. Her *Piano Concerto No. 4*, "*Phoenix Ascending*" is one of six piano concertos written over a period of twelve years. This work's programmatic content provides ample dramatic opportunities for the pianist to explore.

In addition to these five concertos, many other works remain to be explored, analyzed, and championed by pianists and scholars. The concertos left unmentioned in this chapter are by no means less important. Awareness of these works is not only crucial to future performers, but also to the thriving future of the Canadian piano concerto.

Recommendations for Further Study

The following represent some perspectives and recommendations for further thought and study:

1. In-depth interviews with established and rising Canadian composers are needed to illuminate their musical styles and intentions in all of their works including their piano concertos.
2. Further research on Canadian piano concertos should celebrate their variety and creativity, and also encourage their performance.
3. Further investigation is needed regarding concertos either unpublished, unrecorded, or completely lost:

Date	Composers	Title	Notes: Duration, Publisher, Orchestration	Discography
1906	Waizman, Louis (1863-1951, b. Austria)	<i>Concert Caprice</i>	MS location unknown	None
1935-39	Chotem, Neil (1920-2008)	<i>Scherzo-Tarantelle</i>	MS location unknown	None
1936	Vocelle, Lucien (1910-1954)	<i>Piano Concerto</i>	25:00 MS location unknown	None
1949	Rogers, William Keith (b. 1921)	<i>Concertino</i>	12:00 Small Orchestra MS lost	None
1950	Butler, Adrian R. (1929-)	<i>Piano Concerto No. 2</i>	MS location unknown	None
1951	Angus, Roy Alexander (1902-1971)	<i>Concerto in E-flat</i>	MS lost	None
1951	Belleau, Dantès (1897-)	<i>Concerto in E minor</i>	MS lost	None
1962	Boivin, Maurice (b. 1918-)	<i>Lac Champlain</i>	17:00 MS location unknown	None
Unknown	Ackland, Jean (-)	<i>Concerto</i>	MS location unknown	None
Unknown	Hines, Richard (-)	<i>Fantasia</i>	MS location unknown	None
Unknown	Lowe, John Maurice (1902-)	<i>Eastern Fantasy</i>	10:00 String Orchestra MS location unknown	None
Unknown	Lowe, John Maurice (1902-)	<i>Irish Rhapsody</i>	15:00 MS location unknown	None
Unknown	Lowe, John Maurice (1902-)	<i>Pan's Dance</i>	4:00 String Orchestra MS location unknown	None

It is possible that future research may recover these works.

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Appendix A

Piano Concertos of

Canadian Composers

Arranged by Date

(1900-2010)

Works by immigrant composers written prior to their arrival in Canada are omitted
For piano and orchestra unless otherwise indicated

Sources:

Canadian Music Centre website: www.musiccentre.ca

Composer websites when available, see Bibliography.

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Date	Composer	Title	Notes (as available): Duration, Orchestration, Publisher	Discography
1900	Renaud, Emiliano (1875-1932)	<i>Concertstück</i>	Unpublished This work is considered the first piano concerto by a Canadian composer according to the Encyclopedia of Canadian Music (ECM).	None
1919-20	McPhee, Colin (1900-1964)	<i>La Mort d'Arthur</i>	MS <i>Piano Concerto No. 1/Symphonic Poem for Piano and Orchestra: La Mort d'Arthur</i>	None
1923	McPhee, Colin (1900-1964)	<i>Concerto No. 2</i>	30:00 MS	None

1928	McPhee, Colin (1900-1964)	<i>Concerto</i> <i>I. Allegretto</i> <i>II. Chorale</i> <i>III. Coda</i>	16:00 2(picc)111/1110 Associated Music Publishers	<i>Concerto for piano and wind octet.</i> CentreStreams, 1976. Linda Lee Thomas, pianist John Avison, conductor CBC Vancouver Chamber Orchestra <i>Colin McPhee: Symphony No. 2; Piano Concerto; Nocturne.</i> Music Masters Jazz 67159, 1996. Stephen Drury, pianist Dennis Russell Davies, conductor Brooklyn Philharmonic Orchestra.
1928, rev. 1932, 57	Descarries, Auguste (1896-1958)	<i>Rhapsodie Canadienne</i>	17:00 3222/4231/timp. perc. (3)/strings MS	None
1935	Mathieu, André (1929-1968)	<i>Concertino No. 1</i>	10:00 MS	None
1937-38	Mignault, Alfred (1895-1961)	<i>Divertissement sur deux themes canadiens</i>	3(picc)3(E.H.)22/4431/timp. perc. (3)/harp, celesta/strings MS	None
1940	Mathieu, André (1929-1968)	<i>Concertino No. 2, op. 13</i> <i>I. Allegro</i> <i>II. Andante</i> <i>III. Allegro</i>	13:00 2222/3210/timp./harp/strings Les Éditions Orchestra Bella	<i>Mathieu, Shostakovich, Mendelssohn: Concertino & Concertos.</i> Analekta AN 9283, 2009. Alain Lefèvre, pianist Matthias Bamert, conductor London Mozart Players

1944, rev. 1949	Willan, Healey (1880-1968, England)	<i>Concerto in C minor</i>	26:00 22(E.H.)22/4230/timp./strings Berandol/CMC	<p><i>Canadian Album No. 1.</i> CBC I.S. Album 1 (78 rpm)/RCA Victor, DM 1229 (78 rpm), 1945. Agnes Butcher, pianist Jean-Marie Beaudet, conductor CBC Symphony Orchestra</p> <p><i>Concerto in C minor.</i> CentreStreams, 1965. Sheila Henig, pianist Sir Ernest MacMillan, conductor Toronto Symphony Orchestra</p> <p><i>The Canadian Collection.</i> CBC, BR SM-205, c. 1970. Sheila Henig, pianist John Avison, conductor CBC Vancouver Chamber Orchestra</p> <p><i>Piano Concerto in C minor.</i> CentreStreams, 1980. Arthur Ozolins, pianist Victor Feldbrill, conductor Toronto Symphony Orchestra</p> <p><i>Piano Concerto in C minor.</i> CentreStreams, 1981. Arthur Ozolins, pianist Mario Bernardi, conductor National Arts Centre Orchestra</p> <p><i>True North Festival 1998 in Taiwan.</i> True North TN9901, 1998. Christina Petrowska-Quilico, pianist Victor Feldbrill, conductor Taipei Symphony Orchestra</p>
1945	Butler, Adrian R. (1929-)	<i>Piano Concerto No. 1</i>	25:00 String Orchestra MS	None
1945	Dela, Maurice (1919-1978)	<i>Ballade</i>	7:00 2222/4230/timp./strings Berandol/CMC	None

1946	Pépin, Clermont (1926-2006)	<i>Concerto No. 1 in C-sharp minor*</i> <i>I. Allegro</i> <i>II. Adagio</i> <i>III. Scherzo</i>	22:00 2222/4231/strings MS *Awarded the first prize in the CAPAC composition competition (1946)	<i>Concerto No. 1 in C-sharp minor</i> . CBC Program Archives (Concert de Musique Canadienne), 471116-1, n.d. Clermont Pépin, pianist Jean Beaudet, conductor CBC Symphony Orchestra
1947	Gratton, Hector (1900-1970)	<i>Coucher de Soleil sur un conte de Félix Leclerc</i> <i>I. L'ours poilu</i> <i>II. Le lièvre pressé</i> <i>III. La mort de l'ours</i> <i>IV. La veillée chez les lievres</i>	13:12 String Orchestra CMC	<i>Coucher de soleil</i> . CentreStreams, 1947. Pianist unknown Jean Beaudet, conductor CBC Montréal Orchestra
1947	Kessler, Minuetta (married name, Borek) (1914-2002, Russia)	<i>Alberta Concerto</i> <i>I. Moderato</i> <i>II. Adagio</i> <i>III. Presto</i> <i>IV. Allegro energico</i>	23:00 Musical Resources Transcontinental Music 1947 Two-piano version copyrighted in the United States under the name of Minuetta Borek.	<i>Slovak Radio Symphony Orchestra</i> . Master Musicians MMC2009, 1994. Helena Vesterman, pianist Robert Black, conductor Slovak Radio Symphony Orchestra
1947	Mathieu, André (1929-1968)	<i>Concerto de Québec</i> <i>I. Allegro moderato</i> <i>II. Andante</i> <i>III. Allegro con brio</i>	22:20 22(E.H.)21/2221/perc. (2)/harp/strings Les Éditions Orchestra Bella/CMC	<i>André Mathieu</i> . Analekta AN 2 9803, 1995. Philippe Entremont, pianist Michel Plasson, conductor Orchestre du Capitole de Toulouse <i>André Mathieu: Concerto de Québec, Warsaw Concerto, Concerto in F</i> . Analekta AN 2 9814, 2003. André Lefèvre, pianist Yoav Talmi, conductor Orchestre symphonique de Québec <i>20 Years of Excellence</i> . Analekta 299705, 2007. Disc 6, Tracks 8-10. André Lefèvre, pianist Yoav Talmi, conductor Orchestre symphonique de Québec

1947	Mathieu, André (1929-1968)	<i>Concerto No. 4 in E minor</i> <i>I. Allegro</i> <i>II. Andante</i> <i>III. Allegro con fuoco</i>	41:00 2(picc)222/4231/timp. perc. (2)/harp/strings Les Éditions Orchestra Bella	<i>André Mathieu: Concerto No. 4.</i> Analekta AN29281, 2008. Alain Lefèvre, pianist George Hanson, conductor Tucson Symphony Orchestra
			Transcribed and arranged by Gilles Bellemare	
1947	Pentland, Barbara (1912-2000)	<i>Colony Music</i> <i>I. Overture</i> <i>II. Chorale</i> <i>III. Burlesque</i>	12:00 String Orchestra CMC	None
1947	Somers, Harry (1925-1999)	<i>Concerto I</i> <i>I. Maestoso—</i> <i>allegro—maestoso</i> <i>II. Lento</i> <i>III. Presto</i>	25:00 3333/4330/timp. perc. (2)/strings MS lost	None
1948	Blackburn, Maurice (1914-1988)	<i>Concertino in C</i> <i>I. Lento, allegretto</i> <i>II. Lento</i> <i>III. Presto</i>	20:00 2(picc)222/2220 C. Ford (Clifford Ford Publications)	<i>Concertino in C.</i> CentreStreams, 1949. Yvon Barette, pianist Unknown conductor CBC Montréal Orchestra
1948	Brown, Allanson Gordon Yeoman (1902-)	<i>Fantasy-Prelude</i>	15:00 MS	None
1948	Champagne, Claude (1891-1965)	<i>Piano Concerto</i> <i>I. Lento, moderato</i> <i>II. Lento</i> <i>III. Fiesta: Vif</i>	15:36 3222/2200/timp./strings Berandol	<i>Piano Concerto.</i> RCI-17, 1950. Neil Chotem, pianist Roland Leduc, conductor CBC Montréal Little Symphony <i>Concerto for piano and orchestra.</i> CentreStreams, 1948. Neil Chotem, pianist Roland Leduc, conductor Petites Symphonies

1949	Pépin, Clermont (1926-2006)	<i>Concerto No. 2</i> <i>I. Allegro</i> <i>II. Adagio</i> <i>III. Scherzo</i> <i>IV. Allegro</i>	16:00 2222/4231/perc./strings MS	None
1950	de Marky, Paul A. (1897-1982, Hungary)	<i>Concerto B</i> <i>“Transatlantique”</i> <i>I. Ballade</i> <i>II. Scherzo</i> <i>III. Lyric Interlude</i> <i>IV. Fantasia</i>	25:30 MS	None
1950	Dela, Maurice (1919-1978)	<i>Concerto</i> <i>I. Allegro moderato</i> <i>II. Adagio</i> <i>III. Vivo</i>	20:00 2222/4230/timp. perc./strings CMC	None
1955	Betts, Lorne (1918-1985)	<i>Concerto No. 1</i> <i>I. Fast, light</i> <i>II. Slow</i> <i>III. Fast</i>	18:00 2(picc)2(E.H.)22/2200/perc./strings CMC	None
1956	Archer, Violet (1913-2000)	<i>Piano Concerto</i> <i>I. Allegro energico</i> <i>II. Adagio molto</i> <i>III. Allegro ma non troppo, scherzino</i>	17:00 2222/2200/timp. perc./strings Berandol	<i>3 Concerti</i> . Centrediscs CMCCD15610, 2010. Christina Petrowska Quilico, pianist John Eliot Gardiner, conductor CBC Vancouver Orchestra
1956	Pentland, Barbara (1912-2000)	<i>Concerto</i> <i>I. Allegro animato</i> <i>II. Largo tranquillo</i> <i>III. Allegro giocoso</i>	16:00 String Orchestra CMC	<i>Canadian Composers Portraits: Barbara Pentland</i> . CMCCD 9203, 2003. Mario Bernardi, pianist Victor Feldbrill, conductor CBC Symphony Orchestra

1956	Somers, Harry (1925-1999)	<i>2nd Piano Concerto</i> <i>I. Maestoso</i> <i>II. Allegro vivace</i> <i>III. Lento</i> <i>IV. Allegro</i>	45:00 3(picc)3(E.H.)3(bcl)3(cbsn)/4331/ timp. perc./strings CMC	<i>Second Piano Concerto</i> . CentreStreams, 1956. Reginald Godden, pianist Victor Feldbrill, conductor CBC Symphony Orchestra <i>Harry Somers: Live from Toronto</i> . Centrediscs CMCCD15911, 2011 (Recorded 1978). Robert Silverman, pianist Victor Feldbrill, conductor Toronto Symphony Orchestra
1957	Betts, Lorne (1918-1985)	<i>Concerto No. 2</i>	15:00 0200/2000/strings MS	None
1957	Papineau-Couture, Jean (1916-2000)	<i>Pièces Concertante No. 1</i> <i>(Repliment)</i>	14:00 String Orchestra Berandol	<i>Contemporary Canadian Music</i> . Columbia ML 5685/MS 6285, 1961. Mario Bernardi, pianist Walter Susskind, conductor CBC Symphony Orchestra
1958	Beckwith, John (b. 1927)	<i>Concerto Fantasy</i> <i>I. Slow, allegro</i> <i>II. Fairly slow</i> <i>III. Fast</i>	24:00 2(picc)22(bcl)2/4231/timp. perc. (2)/celesta/strings Berandol/CMC	<i>Concerto fantasy</i> . CentreStreams, 1962. Mario Bernardi, pianist Roland Leduc, conductor Montréal Symphony Orchestra <i>Concerto fantasy</i> . CentreStreams, 1962. Mario Bernardi, pianist Ettore Mazzoleni, conductor CBC Symphony Orchestra
1958	Mather, Bruce (b. 1939)	<i>Piano Concerto</i>	7:30 1111/1000/strings (no double bass) CMC Concerto for Piano and Nine Instruments	<i>Piano Concerto</i> . CentreStreams, n.d. Pierrette Lepage, pianist Milton Barnes, conductor Toronto Repertory Ensemble

1958	Mathieu, André (1929-1968)	<i>Rhapsodie romantique</i>	23:12 2(picc)2(E.H.)22/4231/timp. perc. (2)/harp/strings Les Éditions Orchestra Bella Extended version of the Second Movement from his <i>Concerto No. 4 in E minor</i> .	<i>Mathieu: Rhapsodie Romantique/Rachmaninoff: Rhapsody on a Theme of Paganini</i> . Analekta AN29277, 2006. Alain Lefèvre, pianist Matthias Bamert, conductor Montréal Symphony Orchestra
1961	Adaskin, Murray (1906-2002)	<i>Capriccio</i>	18:00 2(picc)222/4331/timp. perc. (3)/strings CMC	<i>Capriccio</i> . CentreStreams, 1963. Kendall Turner, pianist John Avison, conductor CBC Toronto Orchestra
1962	Bissell, Keith (1912-1992)	<i>Concertino</i> <i>I. Allegro</i> <i>II. Andante</i> <i>III. Allegro</i>	10:00 String Orchestra Berandol	None
1962	Dela, Maurice (1919-78)	<i>Concertino</i>	13:00 2222/3200/timp. perc./strings CMC	<i>Concertino</i> . CentreStreams, 1965. Jeanne Landry, pianist Jean Deslauriers, conductor Orchestre des Petites Symphonies
1962	Fiala, George (b. 1922, Ukraine)	<i>Capriccio</i>	11:00 2(picc)2(E.H.)22/4230/timp. perc./strings CMC	<i>Capriccio</i> . CentreStreams, 1965. Jean-Claude Penner, pianist Charles Houdret, conductor Montréal Symphony Orchestra
1962	Gellman, Steven (b. 1947)	<i>Concerto</i> <i>I. Allegro moderato</i> <i>II. Lento-Allegretto- Lento</i> <i>III. Allegro</i>	15:00 2222/4200/timp./strings Berandol	<i>Concerto for piano and orchestra</i> . CentreStreams, 1964. Steven Gellman, pianist Boyd Neel, conductor CBC Symphony Orchestra

1962	Morawetz, Oskar (1917-2007, Czechoslovakia)	<i>Concerto No. 1</i> <i>I. Allegro</i> <i>II. Adagio</i> <i>III. Allegro vivace</i>	18:00 2222/4221/timp. perc./strings CMC	<i>Piano concerto no. 1</i> . CentreStreams, 1963. Anton Kuerti, pianist Zubin Mehta, conductor Montréal Symphony Orchestra <i>Piano concerto no. 1</i> . CentreStreams, 1964. Anton Kuerti, pianist Jean Beaudet, conductor CBC Symphony Orchestra
1963 Rev. 1967	Coulthard, Jean (1908-2000)	<i>Concerto</i> <i>I. Allegro non troppo</i> <i>II. Arioso: Lento semplice</i> <i>III. Finale: Allegro marcato</i>	27:00 3(picc)222/4231/timp. perc./strings (tuba optional) CMC	<i>Canadian Composers Portraits: Jean Coulthard</i> . Centrediscs CMCCD8202, 2002. Robert Silverman, pianist Dwight Bennet, conductor CBC Vancouver Orchestra
1963	Glick, Srul Irving (1934-2002)	<i>Symphonic Dialogues</i> <i>I. Allegro</i> <i>II. Lento</i> <i>III. Molto allegro</i>	26:00 2(picc)23(bcl), alto saxophone2/2231/timp. perc. (4)/strings CMC	<i>Symphonic dialogues for piano and orchestra</i> . CentreStreams, 1964. William Aide, pianist Boyd Neel, conductor Toronto Symphony Orchestra
1964	Buczynski, Walter (b. 1933)	<i>Beztitula</i> <i>I. Adagio cantabile</i> <i>II. Scherzando</i> <i>III. Adagio maestoso</i>	10:00 2222/2210/strings CMC	None
1964	Fleming, Robert (1921-1976)	<i>Concerto '64</i>	12:00 2222/4231/timp. perc./harp/strings (Set 1) 2222/4231/timp. perc./strings (Set 2) Piano and Full Orchestra (Set 3) CMC	None

1965	Papineau-Couture, Jean (1916-2000)	<i>Concerto</i>	17:00 3(picc)3(E.H.)22/4220/timp. perc./strings Berandol Commissioned by the music department of the English network of the CBC and dedicated to Gilles Manny	<i>Canadian Composers Portraits: Jean Papineau-Couture</i> . Centrediscs CMCCD8602, 2002 (Recorded 1966). Gilles Manny, pianist Alexander Brott, conductor Orchestre de Radio-Canada a Montréal
1967	Dolin, Samuel (1917-2002)	<i>Fantasy</i>	10:20 1111/1000/strings (Chamber Orchestra) Berandol Commissioned by the Toronto Repertory Ensemble	None
1967	Eckhardt-Gramatté, Sophie Carmen (1899-1974, Russia)	<i>Symphony-Concerto</i> <i>I. Lento solenne,</i> <i>very lively,</i> <i>largamento</i> <i>II. Lento ma non</i> <i>troppo</i> <i>III. Vivo (tempo di</i> <i>toccata)</i>	34:00 3(picc)222/4331/timp. perc./harp/strings* CMC *Percussion includes: snare drum, BD, chimes, cym	<i>Symphony-concerto for piano and orchestra</i> . CentreStreams, 1968. Anton Kuerti, pianist Otto-Werner Muller, conductor Toronto Symphony Orchestra
1967-68	Patriquin, Donald (b. 1938)	<i>Sinfonia Concertante</i> <i>I. Vivace con forza</i> <i>II. Andante</i> <i>III. Vivace</i>	16:00 3232/2321/timp. perc. (3, xyl) A Tempo Publishers	None

1968	Fiala, George (b. 1922, Ukraine)	<i>Musique Concertante</i>	9:00 1(picc)111/2220/timp. perc. (3)/strings CMC Commissioned for the 1968 International Institute of Music of Canada Competition	<i>Musique concertante</i> . CentreStreams, 1968. Alexey Liubimov, pianist Otto-Werner Muller, conductor Montréal Symphony Orchestra
1969	Buczynski, Walter (b. 1933)	<i>Four Movements</i> <i>I. Lento</i> <i>II. Scherzo</i> <i>III. Recitativo</i> <i>IV. Finale</i>	23:00 String Orchestra (minimum strings 5/4/3/2/1) CMC Commissioned by the Toronto Repertory Orchestra	<i>Four movements for piano and strings</i> . CentreStreams, 1970. Daryl Irvine, pianist Milton Barnes, conductor Toronto Repertory Orchestra <i>Four movements for piano and strings</i> . CentreStreams, 1971. Robin Wood, pianist John Avison, conductor CBC Vancouver Chamber Orchestra
1969	Hétu, Jacques (1938-2010)	<i>Concerto op. 15</i>	18:30 2(picc)2(E.H.)2(bcl)2 (cbsn)/4331/timp. perc. (3)/strings Berandol	<i>Jacques Hétu/Gilles Tremblay/Norman Symonds/Talivaldis Kenins/John Weinzweig—Musicanada..RCI 477 (LP), 1977.</i> Robert Silverman, pianist Mario Bernardi, conductor BBC Orchestra <i>Anthologie de la Musique Canadienne/Anthology of Canadian Music. Vol. 2. LS 76-9/4-ACM 31, 1988.</i> Irma Vallecillo, pianist Pierre Hétu, conductor Louisville Orchestra
1970	Baker, Michael Conway (b. 1937, USA)	<i>Okanagan Landscapes</i>	12:20 3(picc)121/4331/timp. perc./strings CMC	<i>Okanagan Landscapes</i> . CentreStreams, 1976. Jocelyn Pritchard, pianist Leonard Camplin, conductor Okanagan Symphony Orchestra

1970	Pentland, Barbara 1912-2000	<i>Variations Concertantes</i>	8:00 1(picc)111/1110/timp. perc./strings CMC	<i>Variations Concertantes</i> . CentreStreams, n.d. Jane Coop, pianist Mario Bernardi, conductor Unknown orchestra.
1971	Kenins, Talivaldis (1919-2008, Latvia)	<i>Fantaisies Concertantes</i>	16:00 2(picc)2(E.H.)22/4331/timp. perc. (3)/strings CMC	<i>Fantaisies Concertantes</i> . CentreStreams, 1973. Arthur Ozolins, pianist Pierre Hétu, conductor CBC Festival Orchestra
1973	Barnes, Milton (1931-2001)	<i>The Classical Concerto</i> <i>I. Introduction—</i> <i>Fantasy: Lento,</i> <i>allegro moderato</i> <i>II. Andante cantabile,</i> <i>molto sostenuto</i> <i>III. Rondo: Allegro</i> <i>vivace</i>	20:00 2222/2200/timp./strings CMC Commissioned by the St. Catharines and District Arts Council	None
1973	Hétu, Jacques (1938-2010)	<i>Fantaisie, op. 21</i>	8:00 4(picc)3(E.H.)3(bcl)/4331/timp. perc. (3)/strings CMC	<i>Fantaisie pour piano et orchestra, op. 21</i> . CentreStreams, 1976. Gerhard Oppitz, pianist James de Preist, conductor Montréal Symphony Orchestra
1974	Dolin, Samuel (1917-2002)	<i>Concerto</i> <i>I. Allegro non</i> <i>troppo</i> <i>II. Andante poco</i> <i>lento</i> <i>III. Allegretto</i>	21:00 2222/4220/perc. (2-3)/strings* Drakkar Music Publishing/CMC *Percussion includes: Tgl, BD, snare drum, 5 tom-t, xyl, sus.cym, 2 cym	<i>Concerto for piano and orchestra</i> . CentreStreams, 1975. William Aide, pianist Victor Feldbrill, conductor CBC Festival Orchestra
1975	Baker, Michael Conway (b. 1937, USA)	<i>A Struggle for Dominion</i>	13:00 22(E.H.)22/4231/timp. perc./strings Evocation Publishing	<i>A Struggle for Dominion</i> . CentreStreams, 1976. Linda Lee Thomas, pianist Kazuyoshi Akiyama, conductor Vancouver Symphony Orchestra

1975	Blair, Dean (b. 1932, USA)	<i>The Lethbridge Concerto</i> <i>I. Allegro marcato</i> <i>II. Adagio</i> <i>III. Minuet</i> <i>IV. Molto allegro e marcato</i>	24:00 2222/4331/timp. perc./strings MS	<i>The Lethbridge Concerto</i> . Lethbridge Symphony Association, LSA-101, 1977. Louise Needham, pianist John Jackson, conductor Lethbridge Symphony Orchestra
1975	Davies, Victor (b. 1939)	<i>The Mennonite Concerto</i> <i>I. Sonata</i> <i>II. Theme and Variations</i> <i>III. Rondo/Scherzo</i>	36:00 2(picc)222/4330/timp. perc. (2)/strings Golden Toad Music Commissioned by the B.B. Fast Foundation with the assistance of Winnipeg musician and scholar Ben Horch.	<i>Mennonite Piano Concerto</i> . CentreStreams, 1977. Irmgard Baerg, pianist Boris Brott, conductor CBC Winnipeg Orchestra <i>Mennonite Piano Concerto</i> . Lily Pad Productions, WLCD5995, 1989. Irmgard Baerg, pianist Boris Brott, conductor London Symphony Orchestra
1975	Kunz, Alfred (b. 1929)	<i>Concerto</i> <i>I. With great vigour and vitality</i> <i>II. Slow</i> <i>III. Toccata</i>	27:00 3222/4331/timp. perc. (2)/strings CMC	None
1976	Baker, Michael Conway (b. 1937, USA)	<i>Concerto, op. 38</i> <i>I. Allegro</i> <i>II. Adagio, con moto, allegro con brio, adagio</i> <i>III. Allegro vivace, varying tempi, allegro</i>	24:25 2(picc)222/2200/perc. (2)/harp/strings CMC	<i>Concerto for Piano and Chamber Orchestra, op. 38</i> . CentreStreams, 1978. Robert Silverman, pianist John Avison, conductor CBC Vancouver Chamber Orchestra <i>Music of Michael Conway Baker</i> . CBC Records SMCD5107, 1991. Robert Silverman, pianist Kazuyoshi Akiyama, conductor CBC Vancouver Orchestra

1976	Buczynski, Walter (b. 1933)	<i>Lyric I</i>	16:00 2(picc)222/2220/timp. perc./strings CMC Commissioned by William Aide with a Canada Council grant	<i>Lyric for piano and orchestra.</i> CentreStreams, 1977. William Aide, pianist John Avison, conductor CBC Vancouver Chamber Orchestra <i>Lyric for piano and orchestra.</i> CentreStreams, 1977. William Aide, pianist Paul Robinson, conductor CJRT Orchestra
1976	Forsyth, Malcolm (1936-2011, South Africa)	<i>Piano Concerto</i> <i>I. Introduction</i> <i>II. Variations 1-9</i> <i>III. Variations 10-14</i> <i>IV. Variations 15-21</i>	23:00 2(picc)222/4231/timp. perc. (2)/strings E.C. Kirby Ltd.	<i>Piano Concerto.</i> CentreStreams, 1979. Helmut Brauss, pianist Peter McCoppin, conductor Edmonton Symphony Orchestra <i>Piano Concerto.</i> CentreStreams, 1984. Jane Coop, pianist Paul Freeman, conductor Victoria Symphony Orchestra <i>Prokofiev/Bartók/Forsyth: Piano Concertos.</i> CBC Records SMCD5124, 1993. Jane Coop, pianist Mario Bernardi, conductor Calgary Philharmonic Orchestra
1976	Lauber, Anne (b. 1943)	<i>Pièce Concertantes</i>	14:00 2222/2200/timp. perc./strings CMC (Withdrawn by the composer, July 25, 1983.)	None
1977	Coulthard, Jean (1908-2000)	<i>Burlesca</i>	15:00 String Orchestra CMC	<i>Divertimenti.</i> Canadians and Classics FECD622, 1996. Unknown performers. http://musiccentre.ca/node/40157 (accessed 9-19-13)
1977	Gardiner, Mary (1932-2010)	<i>Concerto</i> <i>I. Con energico</i> <i>II. Tempo comodo</i> <i>III. Allegro vivo</i>	12:00 String Orchestra and Drumset CMC	<i>Concerto for piano, string orchestra, and drum set.</i> CentreStreams, 1979. Monica Gaylord, pianist Martha Hidy, conductor ACWC String Ensemble

1978	Glick, Srul Irving (1934-2002)	<i>Concerto (Song of Joy)</i>	22:00 2222/2000/perc./strings CMC	None
1979	Buczynski, Walter (b. 1933)	<i>Concerto</i> <i>I. Adagio</i> <i>II. Scherzo</i> <i>III. Allegro</i>	27:00 2222/2200/timp. perc. (2)/strings CMC	<i>Concerto for piano and orchestra</i> . CentreStreams, 1979. Anton Kubalek, pianist Raffi Armenian, conductor CBC Vancouver Chamber Orchestra
1979	Lauber, Anne (b. 1943)	<i>L'Affaire Coffin</i> <i>I. Gaspésie</i> <i>II. Theme</i> <i>III. L'Évasion</i> <i>IV. Atmosphères</i> <i>V. Drama dans le forêt</i> <i>VI. Souvenirs</i> <i>VII. Le Verdict</i> <i>VIII. Recherche</i> <i>IX. Finale</i>	Adapted from film score 30:00 MS Music for a film by Jean-Claude Lebrecque	<i>L'Affaire Coffin</i> . SNE-503, 1980. Françoise Gélinas, pianist Tristan Lauber, narrator Anne Lauber, conductor Orchestra Civique des Jeunes de Montréal
1980	Lauber, Anne (b. 1943)	<i>Fantaisie sur un thème connu</i>	12:00 2222/2220/timp. sus.cym./strings CMC Suitable for youth and community orchestras	<i>Au Delà Du Mur Du Son</i> . SNE-527, 1989. Tristan Nguyen, pianist Anne Lauber, conductor Orchestre des Jeunes du Québec
1980	Schneider, Ernst (b. 1939, Germany)	<i>Romantic Concerto</i> <i>I. Molto andante poco rubato</i> <i>II. Adagio molto espressivo</i> <i>III. Allegro con brio</i>	20:00 2(picc)222/4231/timp. perc./strings CMC	None

1981	Kenins, Talivaldis (1919-2008, Latvia)	<i>Concerto di camera for piano and chamber ensemble</i> <i>I. Moderato con moto</i> <i>II. Lento cantabile</i> <i>III. Vivo e marcato</i>	16:00 Fl. Cl./strings CMC	<i>Concerto di camera.</i> CentreStreams, 1981. Peteris Zarins, pianist Alfred Strombergs, conductor Toronto Chamber Ensemble
1982	Crawley, Clifford (b. 1929, England)	<i>Concertino</i> <i>I. Allegro ma non troppo</i> <i>II. Andantino</i> <i>III. Allegro moderato</i>	10:00 3222/4231/timp. perc. (4)/strings CMC Suitable for youth and community orchestras	None
1982	Huang, An-Lun (b. 1949, China)	<i>Piano Concerto in G Minor, op. 25b</i>	50:00 Reduction for two pianos CMC	<i>Piano concerto in g minor.</i> CentreStreams, 1984. Joseph Banowetz, pianist Ziao-ying Zheng, conductor Central Opera Orchestra of Beijing <i>Piano Concerto No. 1 in G Minor, Op. 25b.</i> HK8.242108, 1986. Joseph Banowetz, pianist Zheng Xiao-ying, conductor Central Opera Orchestra of Beijing (Same as CentreStreams) <i>First Contemporary Chinese Composers Festival 1986.</i> Marco Polo 223915, 1995. Joseph Banowetz, pianist Kenneth Schermerhorn, conductor Jordan Tang, conductor Hong Kong Philharmonic Orchestra
1982	Lauber, Anne (b. 1943)	<i>Valse concertante</i>	18:00 2222/2220/timp. perc. (2)/strings CMC	None

1982-83	Tremblay, Gilles (b. 1932)	<i>Envoi</i>	33:00 3(picc)020/1220/2001/perc. (3) Salabert	<i>Envoi: concerto pour piano et quinze instrumentistes.</i> CentreStreams, 1983. Claude Hellfer, pianist Serge Garant, conductor Ensemble de la S.M.C.Q. <i>Le Signe du Lion.</i> Centrediscs CMCCD12507, 2007. Louise Bessette, pianist Bill Linwood, conductor Aventa Ensemble
1983	Buczynski, Walter (b. 1933)	<i>Lyric II</i>	16:00 3(picc)3(E.H.)3(bcl)3(cbsn)/4331/tim p. perc. (2)/harp/strings CMC Commissioned work for the Montréal International Competition	<i>Lyric II for piano and orchestra.</i> CentreStreams, 1984. Jung-Kuan Chen, pianist Franz-Paul Decker, conductor Montréal Symphony Orchestra
1983	Colgrass, Michael (b. 1932, USA)	<i>Demon</i>	11:00 Amplified piano/203(ebcl, asax)1/4331/perc. (4), tape, radios/strings (off-stage boy/girl conversation optional) CMC	None
1983	Coulthard, Jean (1908-2000)	<i>Ballade of the West</i>	12:00 3(picc)122/2110/timp. perc. (2)/strings CMC	None
1983	Rosen, Robert Joseph (b. 1956)	<i>From silence</i>	25:00 2222/2230/timp. perc./strings (optional mezzo-soprano) CMC	<i>From silence.</i> CentreStreams, 1983. David Tritt, pianist Victor Feldbrill, conductor Calgary Philharmonic Orchestra

1984	Crawley, Clifford (b. 1929, England)	<i>Of cabbages and kings: Five quotations from Lewis Carroll</i> I. <i>Will you, won't you, will you, won't you, will you join the dance?</i> II. <i>Curiouser and curiouser!</i> III. <i>The butter's spread too thick</i> IV. <i>Off with her head!</i> V. <i>Fritter my wig!</i>	Unknown duration 2121/2110/timp. perc./ strings CMC Suitable for youth and community orchestras	None
1984	Louie, Alexina (b. 1949)	<i>Concerto</i> I. <i>Maestoso</i> II. <i>Sostenuto, molto calmo</i> III. <i>Con energico nervoso</i>	35:20 2(picc)2(E.H.)22/4220/timp. perc. (2)/harp/strings* CMC *Percussion includes: 3 Tam-t (small, medium, large), 2 gongs (smaller), Lion's roar (large), T.bells (chimes), 5 tom-t (at least the largest should be Chinese), 3 cym (small, medium, large), Sizzle cym, BD, vib, glock (sounding 2 oct. higher), 5 temple blocks, Windchimes (bamboo, brass, glass), Finger cymbals, Bell tree, crot (sounding one octave higher or use glock), tgl	<i>Concerto for piano and orchestra.</i> CentreStreams, 1985. Robert Silverman, pianist Simon Streatfield, conductor Manitoba Chamber Orchestra Includes introductory comments <i>3 Concerti.</i> Centrediscs CMCCD15610, 2010. Christina Petrowska-Quilico, pianist Alex Pauk, conductor National Arts Centre Orchestra
1985	Archer, Violet (1913-2000)	<i>Divertimento</i>	14:29 String Orchestra CMC	<i>Divertimento for piano and strings.</i> CentreStreams, 1986. Christina Petrowska-Quilico, pianist David Currie, conductor The Tabaret Ensemble <i>Divertimenti.</i> Canadians and Classics FECD622, 1996. Unknown information http://musiccentre.ca/node/40157 (accessed 9-20-13)

1985	Ford, Clifford (b. 1947)	<i>A little romance</i>	Unknown duration String Orchestra C. Ford (Clifford Ford Publications)	None
1985	Lanza, Alcides (b. 1929, Argentina)	<i>Concerto (1964-II)</i>	Unknown duration Large Orchestra Editions Shelan Publications	None
1985	Luedeke, Raymond (b. 1944, USA)	<i>The transparency of time</i>	17:00 2(picc)2(E.H.)22(cbsn)/4231/timp. perc. (2)/harp/strings CMC	<i>The transparency of time</i> . CentreStreams, 1986. André Laplante, pianist Andrew Davis, conductor Toronto Symphony Orchestra
1985	Ware, Peter (b. 1951)	<i>Aishihik</i>	14:00 3(picc)223(cbsn)/4231/timp. perc. (2)/strings Acoma Company	<i>Aishihik</i> . CentreStreams, 1985. Adam Fellegi, pianist Jin McKay, conductor Toronto Community Orchestra
1987	Crawley, Clifford (b. 1929, England)	<i>Concerto</i> <i>I. Allegretto</i> <i>II. Andante</i> <i>III. Allegro</i>	Unknown Reduction for two pianos CMC Written for Piano and Large Ensemble	None
1987	Kenins, Talivaldis (1919-2008, Latvia)	<i>Little Concerto</i> <i>I. Alla Marcia</i> <i>II. Elegy for an orphan</i> <i>III. Country dance</i>	11:00 Chamber Orchestra: 1111/0111/timp. perc. (2)/strings CMC	<i>Little concerto for piano and chamber orchestra</i> . CentreStreams, 1987. Sandra Mogenson, pianist Edgar Kariks, conductor Chamber Orchestra, International Latvia Music Camp
1988	Crawley, Clifford (b. 1929, England)	<i>Concertino #2</i> <i>I. Con moto</i> <i>II. Andante con poco sentiment</i> <i>III. Allegro e vivace</i>	10:00 3(picc)222/4231/timp. perc. (4)/strings 1020/2100/timp. perc. (3)/strings (reduced orchestration) Suitable for youth and community orchestras	None

1988	Gellman, Steven (b. 1947)	<i>Piano Concerto</i> <i>I. Maestoso</i> <i>II. Adagio mesto</i> <i>III. Allegretto vivace</i>	15:15 22(E.H.)2(bcl)2/3321/timp. (2) perc./strings CMC	None
1988	Weinzweig, John (1913-2006)	<i>Divertimento No. 10</i>	22:50 (also scored for chamber and string orchestras) CMC	<i>Divertimento no. 10</i> . CentreStreams, 1989. Jon Kimura Parker, pianist Alex Pauk, conductor Esprit Orchestra
1989	Lauber, Anne (b. 1943, Switzerland)	<i>Piano Concerto</i>	28:00 2(picc)222/4230/timp./harp/strings CMC	None
1990	Chatman, Stephen (b. 1950, USA)	<i>Piano Concerto</i>	17:00 2222/4230/timp. perc./strings Highgate Press (ECS Publishing)/CMC	<i>Piano concerto</i> . CentreStreams, 1990. Marc-André Hamelin, pianist Gunther Herbig, conductor Toronto Symphony Orchestra
1990	Kenins, Talivaldis (1919-2008, Latvia)	<i>Concerto</i> <i>I. Molto vivace</i> <i>II. Largo quasi una passacaglia</i> <i>III. Presto-prestissimo</i>	17:00 String Orchestra/Perc. CMC	<i>Concerto for piano with string orchestra & percussion</i> . CentreStreams, n.d. Arthur Ozolins, pianist Beverley Johnston, percussion Alfred Strombergs, conductor Festival String Orchestra
1991	Burge, John (b. 1961)	<i>Concerto</i> <i>I. Moderato ma maestoso</i> <i>II. Andante espressivo</i> <i>III. Vivace energico- cadenza-epilogue</i>	35:00 2222/4220/timp. perc. (2)/strings CMC	<i>Concerto for piano and orchestra</i> . CentreStreams, 1992. Brian Finley, pianist Glen Fast, conductor Kingston Symphony Orchestra
1991	Carrabré, T. Patrick (b. 1958)	<i>Concerto</i>	Small Orchestra: 1111/2110/timp./strings New Art Music Editions	<i>Piano Concerto</i> . CentreStreams, n.d. Shirley Sawatsky, pianist Bramwell Tovey, conductor Winnipeg Symphony Orchestra

1991	McIntyre, Paul (b. 1931)	<i>Pieces of four</i> <i>I. Entrance piece</i> <i>II. Party piece</i> <i>III. Think piece</i> <i>IV. Exit piece</i>	Unknown duration 1111/1000/perc./strings MS	None
1992	Glick, Srul Irving (1934-2002)	<i>Concerto Celebration '92</i> <i>I. Smoothly, gracefully</i> <i>II. Calm, peaceful con rubato</i> <i>III. Allegro con rubato</i>	25:00 String Orchestra CMC Commissioned by the Celebration '92 Committee/Syrinx Concerts with a donation by Peter Sigmundt in honor of the 75 th Anniversary of the independence of Finland and the 125 th anniversary of Canadian Confederation	<i>Canadian Composers Portraits: Srul Irving Glick</i> . Centrediscs CMCCD11606, 1992. Ralf Gothoni, pianist/conductor Finlandia Sinfonietta
1992	Pritchard, Robert (b. 1956)	<i>Swallow, egg, chrysanthemum</i>	17:00 2222/4230/perc./strings (min. 6-6-4-4-3) CMC	None
1994	Belkin, Alan (b. 1951)	<i>Piano concerto</i>	17:00 2222/4331/timp. perc. (glsp, xyl, mar, sus.cym)/strings CMC	None
1995	Désilets, Richard (b. 1957)	<i>Cadenza: Concerto</i>	13:00 3(picc)33(bcl)4/4221/timp. perc. (4)/strings CMC	None

1995	Kuzmenko, Larysa (b. 1956)	<i>Piano Concerto</i> <i>I. Preludio con cadenza</i> <i>II. Theme and Variations</i> <i>III. Toccata</i>	27:03 2222/2210/timp. perc. (3)/strings CMC* *Percussion includes: Chinese Temple Blocks, tamb, tam-t, timp, BD, sus.cym, crash cym, vib, mar, African drums, glock, bells, mark tree, snare, xyl	<i>Piano Concerto</i> . CentreStreams, 1996. Christina Petrowska Quilico, pianist Bramwell Tovey, conductor Winnipeg Symphony Orchestra <i>3 Concerti</i> . Centrediscs CMCCD15610, 2010. Christina Petrowska-Quilico, pianist Jukka-Pekka Saraste, conductor Toronto Symphony Orchestra
1995-96	MacDonald, Andrew P. (b. 1958)	<i>Piano Concerto</i>	31:11 2222/2110/timp. perc./harp/strings CMC	None
1996	Somers, Harry (1925-1999)	<i>3rd Piano concerto</i> <i>I. Andante presto</i> <i>II. Andante</i> <i>III. Andante-Faster</i>	31:00 2121/2221/timp. (2) perc. (2)/strings CMC	<i>Harry Somers Celebration</i> . CBC Records SMCD5199, 2000. Jamie Parker, pianist Alex Pauk, conductor Esprit Orchestra
1997	Bouliane, Denys (b. 1955)	<i>Concerto pour piano</i> <i>I. ...gestes en éventail</i> <i>II. ...en guise d'andantino</i>	26:30 3(picc, afl) 3(E.H.) 3(bcl) 3(bsn)/ 43(ptpt)3(brbn)1/timp. perc./strings (min. 12-10-8-8-6) CMC	<i>Concerto pour piano</i> . CentreStreams, 1998. Marc-André Hamelin, pianist Denys Bouliane, conductor Orchestre Symphonique de Québec
1997	Schmidt, Heather (b. 1974)	<i>Piano Concerto No. 1</i>	15:30 2222/4231/timp. perc. (2)/harp/strings Echo North Music Commissioned by Canada Council for the Winnipeg New Music Festival	<i>Piano concerto no. 1</i> . CentreStreams, 1998. Judith Kehler Siebert, pianist Bramwell Tovey, conductor Winnipeg Symphony Orchestra
1997-98	Murphy, Kelly-Marie (b. 1964, Italy)	<i>Hammer of the sorceress</i>	12:00 2222/4331/timp. perc. (2)/harp/strings CMC	<i>Hammer of the sorceress</i> . CentreStreams, 1999. Unknown performers Winnipeg Symphony Orchestra http://musiccentre.ca/CentreStreams/swf?mode=play_by&opt=id&id=21187 (accessed 9-20-13)

1998	Badian, Maya (b. 1945, Romania)	<i>Concerto</i> <i>I. Preludio</i> <i>II. Fuga</i> <i>III. Finale (sonata)</i>	8:00 Lucien Badian Editions	<i>Concerto for piano and orchestra.</i> CentreStreams, 1999. Unknown pianist Bramwell Tovey, conductor Winnipeg Symphony Orchestra <i>Concert[ino] for Piano.</i> CentreStreams, unknown date. Adrian Tomescu, pianist Ilarion Ionescu-Galati, conductor Gheorge Dima Brasov Philharmonic Orchestra
1998	Cooney, Cheryl L. (b. 1953)	<i>Kuniko's song</i>	10:00 2(picc)22(bcl)2/2110/timp. perc. (2)/strings CMC	None
1998	Wallace, William (b. 1933, USA)	<i>Concerto no. 2</i> <i>I. Allegro vivace</i> <i>II. Moderato</i> <i>III. Allegro vivace</i>	20:00 2(picc)222/4200/timp. perc. (2)/strings CMC	<i>Concerto no. 2.</i> CentreStreams, 1998. Scott Holen, pianist Keith Lockhart, conductor Utah Symphony Orchestra
1998-2000	Krausas, Veronika (b. 1963)	<i>Concerto</i>	15:32 222(chromatic harmonica)2/2221/perc. (3)/strings CMC	<i>Concerto for piano and orchestra.</i> CentreStreams, 2000. Louise Thomas, pianist Bill Barrett, harmonica Donald Crockett, conductor University of Southern California Symphony Orchestra
1998-99	Huang, An-Lun (b. 1949, China)	<i>Piano Concerto No. 2 in C minor, op. 57</i> <i>I. Allegro assai</i> <i>II. Andante</i> <i>III. Allegro assai</i>	47:00 2220/2420/timp./strings Publisher Unknown	<i>Everlasting Piano Works by Hsu Fei-Ping.</i> ROI Productions, CD-0064, 2002. Hsu Fei-ping, pianist Konstantin D. Krimets, conductor Russian Philharmonic Orchestra
1999	Kulesha, Gary (b. 1954)	<i>Partita</i> <i>I. Fast</i> <i>II. Slow</i> <i>III. Fast</i>	17:00 String Orchestra CMC Commissioned by the Manitoba Chamber Orchestra through the Canada Council	<i>Partita for piano and string orchestra.</i> CentreStreams, c. 1999. David Moroz, pianist Gary Kulesha, conductor Manitoba Chamber Orchestra

2000	Hatzis, Christos (b. 1953, Greece)	<i>K. 627 Concerto in F Major in the spirit of W.A. Mozart</i> <i>I. Maestoso—Presto Precipitando</i> <i>II. Largo Appassionato</i> <i>III. Allegro Giusto</i>	30:00 2202/2000/timp./strings Promethean Editions	None
2000	Héту, Jacques (1938-2010)	<i>Concerto pour piano no. 2, op. 64</i>	22:00 2222/2200/timp. perc./strings Doberman-Yppan	<i>Jacques Héту Concertos</i> . CBC Records 5228, 2000. André Laplante, pianist Mario Bernardi, conductor CBC Radio Orchestra
2000 Rev. 2009	Ho, Alice Ping Yee (b. 1960, Hong Kong)	<i>Elysian fields</i> <i>I. Sereno</i> <i>II. Animoso</i>	16:00 2222/4221/timp. (4) perc. (4)/harp/strings CMC	<i>Elysian Fields</i> . CentreStreams, 2000. Laura Hibbard, pianist Susan Haig, conductor Windsor Symphony Orchestra
2000	Oswald, John (b. 1953)	<i>Oswald's 1st piano concerto by Tchaikovsky (as suggested by Michael Snow) minus one in B-flat Minor</i>	Unknown duration 2212/2210/timp./harp/strings CMC	None
2000	Payette, Alain (b. 1953)	<i>Concerto</i> <i>I. Modéré et passionné</i> <i>II. Très lent</i> <i>III. Vif et léger</i>	28:00 2222/4231/timp./strings CMC	<i>Concerto pour piano et orchestre symphonique</i> . CentreStreams, 2003. Anne-Marie Dubois, pianist Marc Belanger, conductor Orchestre symphonique de Drummondville
2001	Baker, Michael Conway (b. 1937, USA)	<i>Mapelweiss, op. 121</i>	2121/2220/timp. perc./strings CMC	None
2001	Lauber, Anne (b. 1943)	<i>Concerto No. 2</i> <i>I. Andante maesto</i> <i>II. Dramatico</i> <i>III. Selvaggio</i> <i>IV. Unavailable</i>	18:00 2222/2200/timp. (4)/strings CMC	None

2001	Schmidt, Heather (b. 1974)	<i>Piano Concerto No. 2</i> <i>I. Maestoso</i> <i>II. Larghetto</i> <i>III. Allegro vivace e molto energico</i>	24:00 2222/4231/timp. perc. (2)/harp/strings Echo North Music/CMC Commissioned by CBC and Canada Council	<i>Piano concerto no. 2</i> . CentreStreams, 2003. Heather Schmidt, pianist Bramwell Tovey, conductor The Banff Festival Orchestra <i>Tapestries</i> . Centrediscs CMCCD17011, 2011. Christina Petrowska-Quilico, pianist Daniel Warren, conductor Kitchener-Waterloo Symphony Orchestra
2002-2010	McIntyre, Paul (b. 1931)	<i>The loneliest piano: a story with music</i>	Unknown duration 2222/2211/perc./strings/narrator CMC	None
2003	Schmidt, Heather (b. 1974)	<i>Piano Concerto No. 3</i> <i>I. Fantasia</i> <i>II. Shimmering</i> <i>III. Allegro energico e brillante</i>	22:00 String Orchestra Echo North Music/CMC Commissioned by CBC	None
2005	Schmidt, Heather (b. 1974)	<i>Piano Concerto No. 4, "Phoenix Ascending"</i> <i>I. Soaring</i> <i>II. Blazing Fire</i> <i>III. From the Ashes</i>	28:14 2(picc)222/423(brbn)1/timp. perc. (2)/harp/strings* Echo North Music Written for the Calgary Philharmonic Orchestra *Percussion includes: BD, mar, sus.cym, t-bells, vib, xyl, glock, sus.cym, tam-t	<i>Piano concerto no. 4 Phoenix ascending</i> . CentreStreams, 2005. Heather Schmidt, pianist Mario Bernardi, conductor Calgary Philharmonic Orchestra
2009	Schmidt, Heather (b. 1974)	<i>Piano Concerto No. 5, "Ammolite"</i> <i>I. Con moto</i> <i>II. Lento misterioso</i> <i>III. Allegro brillante</i>	28:00 2(picc)222/423(brbn)1/timp. perc (2), harp/strings Echo North Music Commissioned by Korite for the Calgary Philharmonic Orchestra	None

2009	Schmidt, Heather (b. 1974)	<i>Piano Concerto No. 6</i> <i>I. Nyx (goddess of the night)</i> <i>II. Selene (goddess of the moon)</i> <i>III. Asteria (goddess of the stars)</i>	28:00 String Orchestra Echo North Music Commissioned by Barrie's 7 th Colours of Music Festival	None
Unknown	Chubb, Frederick (1885-1966, England)	<i>Rhapsody</i>	MS	None
Unknown	Lowe, John Maurice (1902-)	<i>Eastern Fantasy</i>	10:00 String Orchestra MS	None
Unknown	Lowe, John Maurice (1902-)	<i>Irish Rhapsody</i>	15:00 MS	None
Unknown	Lowe, John Maurice (1902-)	<i>Pan's Dance</i>	4:00 String Orchestra MS	None

Appendix B

Piano Concertos of

Canadian Composers

Arranged by Composer

(1900-2010)

Works by immigrant composers written prior to their arrival in Canada are omitted
For piano and orchestra unless otherwise indicated

Sources:

Canadian Music Centre website: www.musiccentre.ca

Composer websites when available, see Bibliography.

Encyclopedia of Canadian Music website: www.thecanadianencyclopedia.com

Hinson, Maurice. *Music for Piano and Orchestra* (Bloomington, ID: Indiana University Press, 1993).

Zuk, Ireneus. "The Piano Concerto in Canada (1900-1980): A Bibliographic Survey" (DMA diss, Peabody Institute of The John Hopkins University, 1985).

Composer	Date	Title	Notes (as available): Duration, Orchestration, Publisher	Discography
Adaskin, Murray (1906-2002)	1961	<i>Capriccio</i>	18:00 2(picc)222/4331/timp. perc. (3)/strings CMC	<i>Capriccio</i> . CentreStreams, 1963. Kendall Turner, pianist John Avison, conductor CBC Toronto Orchestra
Archer, Violet (1913-2000)	1956	<i>Piano Concerto</i> <i>I. Allegro energico</i> <i>II. Adagio molto</i> <i>III. Allegro ma non troppo, scherzino</i>	17:00 2222/2200/timp. perc./strings Berandol	<i>3 Concerti</i> . Centrediscs CMCCD15610, 2010. Christina Petrowska Quilico, pianist John Eliot Gardiner, conductor CBC Vancouver Orchestra

Archer, Violet (1913-2000)	1985	<i>Divertimento</i>	14:29 String Orchestra CMC	<i>Divertimento for piano and strings</i> . CentreStreams, 1986. Christina Petrowska-Quilico, pianist David Currie, conductor The Tabaret Ensemble <i>Divertimenti</i> . Canadians and Classics FECD622, 1996. Unknown information http://musiccentre.ca/node/40157 (accessed 9-20-13)
Badian, Maya (b. 1945, Romania)	1998	<i>Concerto</i> I. <i>Preludio</i> II. <i>Fuga</i> III. <i>Finale (sonata)</i>	8:00 Lucien Badian Editions	<i>Concerto for piano and orchestra</i> . CentreStreams, 1999. Unknown pianist Bramwell Tovey, conductor Winnipeg Symphony Orchestra <i>Concert[ino] for Piano</i> . CentreStreams, unknown date. Adrian Tomescu, pianist Ilarion Ionescu-Galati, conductor Gheorge Dima Brasov Philharmonic Orchestra
Baker, Michael Conway (b. 1937, USA)	1970	<i>Okanagan Landscapes</i>	12:20 3(picc)121/4331/timp. perc./strings CMC	<i>Okanagan Landscapes</i> . CentreStreams, 1976. Jocelyn Pritchard, pianist Leonard Camplin, conductor Okanagan Symphony Orchestra
Baker, Michael Conway (b. 1937, USA)	1975	<i>A Struggle for Dominion</i>	13:00 22(E.H.)22/4231/timp. perc./strings Evocation Publishing	<i>A Struggle for Dominion</i> . CentreStreams, 1976. Linda Lee Thomas, pianist Kazuyoshi Akiyama, conductor Vancouver Symphony Orchestra
Baker, Michael Conway (b. 1937, USA)	1976	<i>Concerto, op. 38</i> I. <i>Allegro</i> II. <i>Adagio, con moto, allegro con brio, adagio</i> III. <i>Allegro vivace, varying tempi, allegro</i>	24:25 2(picc)222/2200/perc. (2)/harp/strings CMC	<i>Concerto for Piano and Chamber Orchestra, op. 38</i> . CentreStreams, 1978. Robert Silverman, pianist John Avison, conductor CBC Vancouver Chamber Orchestra <i>Music of Michael Conway Baker</i> . CBC Records SMCD5107, 1991. Robert Silverman, pianist Kazuyoshi Akiyama, conductor CBC Vancouver Orchestra

Baker, Michael Conway (b. 1937, USA)	2001	<i>Mapelweiss, op. 121</i>	2121/2220/timp. perc./strings CMC	None
Barnes, Milton (1931-2001)	1973	<i>The Classical Concerto</i> <i>I. Introduction—</i> <i>Fantasy: Lento,</i> <i>allegro moderato</i> <i>II. Andante cantabile,</i> <i>molto sostenuto</i> <i>III. Rondo: Allegro vivace</i>	20:00 2222/2200/timp./strings CMC Commissioned by the St. Catharines and District Arts Council	None
Beckwith, John (b. 1927)	1958	<i>Concerto Fantasy</i> <i>I. Slow, allegro</i> <i>II. Fairly slow</i> <i>III. Fast</i>	24:00 2(picc)22(bcl)2/4231/timp. perc. (2)/celesta/strings Berandol/CMC	<i>Concerto fantasy.</i> CentreStreams, 1962. Mario Bernardi, pianist Roland Leduc, conductor Montréal Symphony Orchestra <i>Concerto fantasy.</i> CentreStreams, 1962. Mario Bernardi, pianist Ettore Mazzoleni, conductor CBC Symphony Orchestra
Belkin, Alan (b. 1951)	1994	<i>Piano concerto</i>	17:00 2222/4331/timp. perc. (glsp, xyl, mar, sus.cym)/strings CMC	None
Betts, Lorne (1918-1985)	1955	<i>Concerto No. 1</i> <i>I. Fast, light</i> <i>II. Slow</i> <i>III. Fast</i>	18:00 2(picc)2(E.H.)22/2200/perc./strings CMC	None
Betts, Lorne (1918-1985)	1957	<i>Concerto No. 2</i>	15:00 0200/2000/strings MS	None

Bissell, Keith (1912-1992)	1962	<i>Concertino</i> <i>I. Allegro</i> <i>II. Andante</i> <i>III. Allegro</i>	10:00 String Orchestra Berandol	None
Blackburn, Maurice (1914-1988)	1948	<i>Concertino in C</i> <i>I. Lento, allegretto</i> <i>II. Lento</i> <i>III. Presto</i>	20:00 2(picc)222/2220 C. Ford (Clifford Ford Publications)	<i>Concertino in C</i> . CentreStreams, 1949. Yvon Barette, pianist Unknown conductor CBC Montréal Orchestra
Blair, Dean (b. 1932, USA)	1975	<i>The Lethbridge Concerto</i> <i>I. Allegro marcato</i> <i>II. Adagio</i> <i>III. Minuet</i> <i>IV. Molto allegro e marcato</i>	24:00 2222/4331/timp. perc./strings MS	<i>The Lethbridge Concerto</i> . Lethbridge Symphony Association, LSA-101, 1977. Louise Needham, pianist John Jackson, conductor Lethbridge Symphony Orchestra
Bouliane, Denys (b. 1955)	1997	<i>Concerto pour piano</i> <i>I. ...gestes en éventail</i> <i>II. ...en guise d'andantino</i>	26:30 3(picc, afl) 3(E.H.) 3(bcl) 3(bsn)/ 43(ptpt)3(brbn)1/timp. perc./strings (min. 12-10-8-8-6) CMC	<i>Concerto pour piano</i> . CentreStreams, 1998. Marc-André Hamelin, pianist Denys Bouliane, conductor Orchestre Symphonique de Québec
Brown, Allanson Gordon Yeoman (1902-)	1948	<i>Fantasy-Prelude</i>	15:00 MS	None
Buczynski, Walter (b. 1933)	1964	<i>Beztitula</i> <i>I. Adagio cantabile</i> <i>II. Scherzando</i> <i>III. Adagio maestoso</i>	10:00 2222/2210/strings CMC	None

Buczynski, Walter (b. 1933)	1969	<i>Four Movements</i> <i>I. Lento</i> <i>II. Scherzo</i> <i>III. Recitativo</i> <i>IV. Finale</i>	23:00 String Orchestra (minimum strings 5/4/3/2/1) CMC	<i>Four movements for piano and strings.</i> CentreStreams, 1970. Daryl Irvine, pianist Milton Barnes, conductor Toronto Repertory Orchestra
			Commissioned by the Toronto Repertory Orchestra	<i>Four movements for piano and strings.</i> CentreStreams, 1971. Robin Wood, pianist John Avison, conductor CBC Vancouver Chamber Orchestra
Buczynski, Walter (b. 1933)	1976	<i>Lyric I</i>	16:00 2(picc)222/2220/timp. perc./strings CMC	<i>Lyric for piano and orchestra.</i> CentreStreams, 1977. William Aide, pianist John Avison, conductor CBC Vancouver Chamber Orchestra
			Commissioned by William Aide with a Canada Council grant	<i>Lyric for piano and orchestra.</i> CentreStreams, 1977. William Aide, pianist Paul Robinson, conductor CJRT Orchestra
Buczynski, Walter (b. 1933)	1979	<i>Concerto</i> <i>I. Adagio</i> <i>II. Scherzo</i> <i>III. Allegro</i>	27:00 2222/2200/timp. perc. (2)/strings CMC	<i>Concerto for piano and orchestra.</i> CentreStreams, 1979. Anton Kubalek, pianist Raffi Armenian, conductor CBC Vancouver Chamber Orchestra
Buczynski, Walter (b. 1933)	1983	<i>Lyric II</i>	16:00 3(picc)3(E.H.)3(bcl)3(cbsn)/4331/tim p. perc. (2)/harp/strings CMC	<i>Lyric II for piano and orchestra.</i> CentreStreams, 1984. Jung-Kuan Chen, pianist Franz-Paul Decker, conductor Montréal Symphony Orchestra
			Commissioned work for the Montréal International Competition	
Burge, John (b. 1961)	1991	<i>Concerto</i> <i>I. Moderato ma maestoso</i> <i>II. Andante espressivo</i> <i>III. Vivace energico- cadenza-epilogue</i>	35:00 2222/4220/timp. perc. (2)/strings CMC	<i>Concerto for piano and orchestra.</i> CentreStreams, 1992. Brian Finley, pianist Glen Fast, conductor Kingston Symphony Orchestra

Butler, Adrian R. (1929-)	1945	<i>Piano Concerto No. 1</i>	25:00 String Orchestra MS	None
Carrabré, T. Patrick (b. 1958)	1991	<i>Concerto</i>	Small Orchestra: 1111/2110/timp./strings New Art Music Editions	<i>Piano Concerto</i> . CentreStreams, n.d. Shirley Sawatsky, pianist Bramwell Tovey, conductor Winnipeg Symphony Orchestra
Champagne, Claude (1891-1965)	1948	<i>Piano Concerto</i> <i>I. Lento, moderato</i> <i>II. Lento</i> <i>III. Fiesta: Vif</i>	15:36 3222/2200/timp./strings Berandol	<i>Piano Concerto</i> . RCI-17, 1950. Neil Chotem, pianist Roland Leduc, conductor CBC Montréal Little Symphony <i>Concerto for piano and orchestra</i> . CentreStreams, 1948. Neil Chotem, pianist Roland Leduc, conductor Petites Symphonies
Chatman, Stephen (b. 1950, USA)	1990	<i>Piano Concerto</i>	17:00 2222/4230/timp. perc./strings Highgate Press (ECS Publishing)/CMC	<i>Piano concerto</i> . CentreStreams, 1990. Marc-André Hamelin, pianist Gunther Herbig, conductor Toronto Symphony Orchestra
Chubb, Frederick (1885-1966, England)	Unknown	<i>Rhapsody</i>	MS	None
Colgrass, Michael (b. 1932, USA)	1983	<i>Demon</i>	11:00 Amplified piano/203(ebcl, asax)1/4331/perc. (4), tape, radios/strings (off-stage boy/girl conversation optional) CMC	None

Cooney, Cheryl L. (b. 1953)	1998	<i>Kuniko's song</i>	10:00 2(picc)22(bcl)2/2110/timp. perc. (2)/strings CMC	None
Coulthard, Jean (1908-2000)	1963 Rev. 1967	<i>Concerto</i> <i>I. Allegro non troppo</i> <i>II. Arioso: Lento semplice</i> <i>III. Finale: Allegro marcato</i>	27:00 3(picc)222/4231/timp. perc./strings (tuba optional) CMC	<i>Canadian Composers Portraits: Jean Coulthard</i> . Centrediscs CMCCD8202, 2002. Robert Silverman, pianist Dwight Bennet, conductor CBC Vancouver Orchestra
Coulthard, Jean (1908-2000)	1977	<i>Burlesca</i>	15:00 String Orchestra CMC	<i>Divertimenti</i> . Canadians and Classics FECD622, 1996. Unknown performers. http://musiccentre.ca/node/40157 (accessed 9-19-13)
Coulthard, Jean (1908-2000)	1983	<i>Ballade of the West</i>	12:00 3(picc)122/2110/timp. perc. (2)/strings CMC	None
Crawley, Clifford (b. 1929, England)	1982	<i>Concertino</i> <i>I. Allegro ma non troppo</i> <i>II. Andantino</i> <i>III. Allegro moderato</i>	10:00 3222/4231/timp. perc. (4)/strings CMC Suitable for youth and community orchestras	None
Crawley, Clifford (b. 1929, England)	1984	<i>Of cabbages and kings: Five quotations from Lewis Carroll</i> <i>I. Will you, won't you, will you, won't you, will you join the dance?</i> <i>II. Curiouser and curiouser!</i> <i>III. The butter's spread too thick</i> <i>IV. Off with her head!</i> <i>V. Fritter my wig!</i>	Unknown duration 2121/2110/timp. perc./ strings CMC Suitable for youth and community orchestras	None

Crawley, Clifford (b. 1929, England)	1987	<i>Concerto</i> <i>I. Allegretto</i> <i>II. Andante</i> <i>III. Allegro</i>	Unknown Reduction for two pianos CMC Written for Piano and Large Ensemble	None
Crawley, Clifford (b. 1929, England)	1988	<i>Concertino #2</i> <i>I. Con moto</i> <i>II. Andante con poco</i> <i>sentiment</i> <i>III. Allegro e vivace</i>	10:00 3(picc)222/4231/timp. perc. (4)/strings 1020/2100/timp. perc. (3)/strings (reduced orchestration) Suitable for youth and community orchestras	None
Davies, Victor (b. 1939)	1975	<i>The Mennonite Concerto</i> <i>I. Sonata</i> <i>II. Theme and Variations</i> <i>III. Rondo/Scherzo</i>	36:00 2(picc)222/4330/timp. perc. (2)/strings Golden Toad Music Commissioned by the B.B. Fast Foundation with the assistance of Winnipeg musician and scholar Ben Horch.	<i>Mennonite Piano Concerto</i> . CentreStreams, 1977. Irmgard Baerg, pianist Boris Brott, conductor CBC Winnipeg Orchestra <i>Mennonite Piano Concerto</i> . Lily Pad Productions, WLCD5995, 1989. Irmgard Baerg, pianist Boris Brott, conductor London Symphony Orchestra
de Marky, Paul A. (1897-1982, Hungary)	1950	<i>Concerto B "Transatlantique"</i> <i>I. Ballade</i> <i>II. Scherzo</i> <i>III. Lyric Interlude</i> <i>IV. Fantasia</i>	25:30 MS	None
Dela, Maurice (1919-1978)	1945	<i>Ballade</i>	7:00 2222/4230/timp./strings Berandol/CMC	None
Dela, Maurice (1919-1978)	1950	<i>Concerto</i> <i>I. Allegro moderato</i> <i>II. Adagio</i> <i>III. Vivo</i>	20:00 2222/4230/timp. perc./strings CMC	None

Dela, Maurice (1919-78)	1962	<i>Concertino</i>	13:00 2222/3200/timp. perc./strings CMC	<i>Concertino</i> . CentreStreams, 1965. Jeanne Landry, pianist Jean Deslauriers, conductor Orchestre des Petites Symphonies
Descarries, Auguste (1896-1958)	1928, rev. 1932, 57	<i>Rhapsodie Canadienne</i>	17:00 3222/4231/timp. perc. (3)/strings MS	None
Désilets, Richard (b. 1957)	1995	<i>Cadenza: Concerto</i>	13:00 3(picc)33(bcl)4/4221/timp. perc. (4)/strings CMC	None
Dolin, Samuel (1917-2002)	1967	<i>Fantasy</i>	10:20 1111/1000/strings (Chamber Orchestra) Berandol Commissioned by the Toronto Repertory Ensemble	None
Dolin, Samuel (1917-2002)	1974	<i>Concerto</i> <i>I. Allegro non troppo</i> <i>II. Andante poco lento</i> <i>III. Allegretto</i>	21:00 2222/4220/perc. (2-3)/strings* Drakkar Music Publishing/CMC *Percussion includes: Tgl, BD, snare drum, 5 tom-t, xyl, sus.cym, 2 cym	<i>Concerto for piano and orchestra</i> . CentreStreams, 1975. William Aide, pianist Victor Feldbrill, conductor CBC Festival Orchestra
Eckhardt-Gramatté, Sophie Carmen (1899-1974, Russia)	1967	<i>Symphony-Concerto</i> <i>I. Lento solenne, very lively, largamento</i> <i>II. Lento ma non troppo</i> <i>III. Vivo (tempo di toccata)</i>	34:00 3(picc)222/4331/timp. perc./harp/strings* CMC *Percussion includes: snare drum, BD, chimes, cym	<i>Symphony-concerto for piano and orchestra</i> . CentreStreams, 1968. Anton Kuerti, pianist Otto-Werner Muller, conductor Toronto Symphony Orchestra

Fiala, George (b. 1922, Ukraine)	1962	<i>Capriccio</i>	11:00 2(picc)2(E.H.)22/4230/timp. perc./strings CMC	<i>Capriccio</i> . CentreStreams, 1965. Jean-Claude Pennetier, pianist Charles Houdret, conductor Montréal Symphony Orchestra
Fiala, George (b. 1922, Ukraine)	1968	<i>Musique Concertante</i>	9:00 1(picc)111/2220/timp. perc. (3)/strings CMC Commissioned for the 1968 International Institute of Music of Canada Competition	<i>Musique concertante</i> . CentreStreams, 1968. Alexey Liubimov, pianist Otto-Werner Muller, conductor Montréal Symphony Orchestra
Fleming, Robert (1921-1976)	1964	<i>Concerto '64</i>	12:00 2222/4231/timp. perc./harp/strings (Set 1) 2222/4231/timp. perc./strings (Set 2) Piano and Full Orchestra (Set 3) CMC	None
Ford, Clifford (b. 1947)	1985	<i>A little romance</i>	Unknown duration String Orchestra C. Ford (Clifford Ford Publications)	None

Forsyth, Malcolm (1936-2011, South Africa)	1976	<i>Piano Concerto</i>	23:00	<i>Piano Concerto</i> . CentreStreams, 1979.
		<i>I. Introduction</i>	2(picc)222/4231/timp. perc. (2)/strings	Helmut Brauss, pianist
		<i>II. Variations 1-9</i>	E.C. Kirby Ltd.	Peter McCoppin, conductor
		<i>III. Variations 10-14</i>		Edmonton Symphony Orchestra
		<i>IV. Variations 15-21</i>		
<i>Piano Concerto</i> . CentreStreams, 1984.				
Jane Coop, pianist				
Paul Freeman, conductor				
Victoria Symphony Orchestra				
<i>Prokofiev/Bartók/Forsyth: Piano Concertos</i> . CBC Records SMCD5124, 1993.				
Jane Coop, pianist				
Mario Bernardi, conductor				
Calgary Philharmonic Orchestra				
Gardiner, Mary (1932-2010)	1977	<i>Concerto</i>	12:00	<i>Concerto for piano, string orchestra, and drum set</i> . CentreStreams, 1979.
		<i>I. Con energico</i>	String Orchestra and Drumset	Monica Gaylord, pianist
		<i>II. Tempo comodo</i>	CMC	Martha Hidy, conductor
		<i>III. Allegro vivo</i>		ACWC String Emsemble
Gellman, Steven (b. 1947)	1962	<i>Concerto</i>	15:00	<i>Concerto for piano and orchestra</i> . CentreStreams, 1964.
		<i>I. Allegro moderato</i>	2222/4200/timp./strings	Steven Gellman, pianist
		<i>II. Lento-Allegretto-Lento</i>	Berandol	Boyd Neel, conductor
		<i>III. Allegro</i>		CBC Symphony Orchestra
Gellman, Steven (b. 1947)	1988	<i>Piano Concerto</i>	15:15	None
		<i>I. Maestoso</i>	22(E.H.)2(bcl)2/3321/timp. (2)	
		<i>II. Adagio mesto</i>	perc./strings	
		<i>III. Allegretto vivace</i>	CMC	
Glick, Srul Irving (1934-2002)	1963	<i>Symphonic Dialogues</i>	26:00	<i>Symphonic dialogues for piano and orchestra</i> . CentreStreams, 1964.
		<i>I. Allegro</i>	2(picc)23(bcl), alto	William Aide, pianist
		<i>II. Lento</i>	saxophone2/2231/timp. perc.	Boyd Neel, conductor
		<i>III. Molto allegro</i>	(4)/strings	Toronto Symphony Orchestra
CMC				

Glick, Srul Irving (1934-2002)	1978	<i>Concerto (Song of Joy)</i>	22:00 2222/2000/perc./strings CMC	None
Glick, Srul Irving (1934-2002)	1992	<i>Concerto Celebration '92</i> <i>I. Smoothly, gracefully</i> <i>II. Calm, peaceful con rubato</i> <i>III. Allegro con rubato</i>	25:00 String Orchestra CMC Commissioned by the Celebration '92 Committee/Syrinx Concerts with a donation by Peter Sigmundt in honor of the 75 th Anniversary of the independence of Finland and the 125 th anniversary of Canadian Confederation	<i>Canadian Composers Portraits: Srul Irving Glick</i> . Centrediscs CMCCD11606, 1992. Ralf Gothoni, pianist/conductor Finlandia Sinfonietta
Gratton, Hector (1900-1970)	1947	<i>Coucher de Soleil sur un conte de Félix Leclerc</i> <i>I. L'ours poilu</i> <i>II. Le lièvre pressé</i> <i>III. La mort de l'ours</i> <i>IV. La veillée chez les lievres</i>	13:12 String Orchestra CMC	<i>Coucher de soleil</i> . CentreStreams, 1947. Pianist unknown Jean Beaudet, conductor CBC Montréal Orchestra
Hatzis, Christos (b. 1953, Greece)	2000	<i>K. 627 Concerto in F Major in the spirit of W.A. Mozart</i> <i>I. Maestoso—Presto Precipitando</i> <i>II. Largo Appassionato</i> <i>III. Allegro Giusto</i>	30:00 2202/2000/timp./strings Promethean Editions	None

Hétu, Jacques (1938-2010)	1969	<i>Concerto op. 15</i>	18:30 2(picc)2(E.H.)2(bcl)2 (cbsn)/4331/timp. perc. (3)/strings Berandol	<i>Jacques Hétu/Gilles Tremblay/Norman Symonds/Talivaldis Kenins/John Weinzweig— Musicana..RCI 477 (LP), 1977. Robert Silverman, pianist Mario Bernardi, conductor BBC Orchestra</i> <i>Anthologie de la Musique Canadienne/Anthology of Canadian Music. Vol. 2. LS 76- 9/4-ACM 31, 1988. Irma Vallecillo, pianist Pierre Hétu, conductor Louisville Orchestra</i>
Hétu, Jacques (1938-2010)	1973	<i>Fantaisie, op. 21</i>	8:00 4(picc)3(E.H.)3(bcl)/4331/timp. perc. (3)/strings CMC	<i>Fantaisie pour piano et orchestra, op. 21. CentreStreams, 1976. Gerhard Oppitz, pianist James de Preist, conductor Montréal Symphony Orchestra</i>
Hétu, Jacques (1938-2010)	2000	<i>Concerto pour piano no. 2, op. 64</i>	22:00 2222/2200/timp. perc./strings Doberman-Yppan	<i>Jacques Hétu Concertos. CBC Records 5228, 2000. André Laplante, pianist Mario Bernardi, conductor CBC Radio Orchestra</i>
Ho, Alice Ping Yee (b. 1960, Hong Kong)	2000 Rev. 2009	<i>Elysian fields</i> <i>I. Sereno</i> <i>II. Animoso</i>	16:00 2222/4221/timp. (4) perc. (4)/harp/strings CMC	<i>Elysian Fields. CentreStreams, 2000. Laura Hibbard, pianist Susan Haig, conductor Windsor Symphony Orchestra</i>

Huang, An-Lun (b. 1949, China)	1982	<i>Piano Concerto in G Minor, op. 25b</i>	50:00 Reduction for two pianos CMC	<p><i>Piano concerto in g minor.</i> CentreStreams, 1984. Joseph Banowetz, pianist Ziao-ying Zheng, conductor Central Opera Orchestra of Beijing</p> <p><i>Piano Concerto No. 1 in G Minor, Op. 25b.</i> HK8.242108, 1986. Joseph Banowetz, pianist Zheng Xiao-ying, conductor Central Opera Orchestra of Beijing (Same as CentreStreams)</p> <p><i>First Contemporary Chinese Composers Festival 1986.</i> Marco Polo 223915, 1995. Joseph Banowetz, pianist Kenneth Schermerhorn, conductor Jordan Tang, conductor Hong Kong Philharmonic Orchestra</p>
Huang, An-Lun (b. 1949, China)	1998-99	<i>Piano Concerto No. 2 in C minor, op. 57</i> I. <i>Allegro assai</i> II. <i>Andante</i> III. <i>Allegro assai</i>	47:00 2220/2420/timp./strings Publisher Unknown	<p><i>Everlasting Piano Works by Hsu Fei-Ping.</i> ROI Productions, CD-0064, 2002. Hsu Fei-ping, pianist Konstantin D. Krimets, conductor Russian Philharmonic Orchestra</p>
Kenins, Talivaldis (1919-2008, Latvia)	1971	<i>Fantaisies Concertantes</i>	16:00 2(picc)2(E.H.)22/4331/timp. perc. (3)/strings CMC	<p><i>Fantaisies Concertantes.</i> CentreStreams, 1973. Arthur Ozolins, pianist Pierre Hétu, conductor CBC Festival Orchestra</p>
Kenins, Talivaldis (1919-2008, Latvia)	1981	<i>Concerto di camera for piano and chamber ensemble</i> I. <i>Moderato con moto</i> II. <i>Lento cantabile</i> III. <i>Vivo e marcato</i>	16:00 Fl. Cl./strings CMC	<p><i>Concerto di camera.</i> CentreStreams, 1981. Peteris Zarins, pianist Alfred Strombergs, conductor Toronto Chamber Ensemble</p>
Kenins, Talivaldis (1919-2008, Latvia)	1987	<i>Little Concerto</i> I. <i>Alla Marcia</i> II. <i>Elegy for an orphan</i> III. <i>Country dance</i>	11:00 Chamber Orchestra: 1111/0111/timp. perc. (2)/strings CMC	<p><i>Little concerto for piano and chamber orchestra.</i> CentreStreams, 1987. Sandra Mogenson, pianist Edgar Kariks, conductor Chamber Orchestra, International Latvia Music Camp</p>

Kenins, Talivaldis (1919-2008, Latvia)	1990	<i>Concerto</i> <i>I. Molto vivace</i> <i>II. Largo quasi una passacaglia</i> <i>III. Presto-prestissimo</i>	17:00 String Orchestra/Perc. CMC	<i>Concerto for piano with string orchestra & percussion.</i> CentreStreams, n.d. Arthur Ozolins, pianist Beverley Johnston, percussion Alfred Strombergs, conductor Festival String Orchestra
Kessler, Minuetta (married name, Borek) (1914-2002, Russia)	1947	<i>Alberta Concerto</i> <i>I. Moderato</i> <i>II. Adagio</i> <i>III. Presto</i> <i>IV. Allegro energico</i>	23:00 Musical Resources Transcontinental Music 1947 Two-piano version copyrighted in the United States under the name of Minuetta Borek.	<i>Slovak Radio Symphony Orchestra.</i> Master Musicians MMC2009, 1994. Helena Vesterman, pianist Robert Black, conductor Slovak Radio Symphony Orchestra
Krausas, Veronika (b. 1963)	1998-2000	<i>Concerto</i>	15:32 222(chromatic harmonica)2/2221/perc. (3)/strings CMC	<i>Concerto for piano and orchestra.</i> CentreStreams, 2000. Louise Thomas, pianist Bill Barrett, harmonica Donald Crockett, conductor University of Southern California Symphony Orchestra
Kulesha, Gary (b. 1954)	1999	<i>Partita</i> <i>I. Fast</i> <i>II. Slow</i> <i>III. Fast</i>	17:00 String Orchestra CMC Commissioned by the Manitoba Chamber Orchestra through the Canada Council	<i>Partita for piano and string orchestra.</i> CentreStreams, c. 1999. David Moroz, pianist Gary Kulesha, conductor Manitoba Chamber Orchestra
Kunz, Alfred (b. 1929)	1975	<i>Concerto</i> <i>I. With great vigour and vitality</i> <i>II. Slow</i> <i>III. Toccata</i>	27:00 3222/4331/timp. perc. (2)/strings CMC	None

Kuzmenko, Larysa (b. 1956)	1995	<i>Piano Concerto</i>	27:03	<i>Piano Concerto</i> . CentreStreams, 1996.
		<i>I. Preludio con cadenza</i>	2222/2210/timp. perc. (3)/strings	Christina Petrowska Quilico, pianist
		<i>II. Theme and Variations</i>	CMC*	Bramwell Tovey, conductor
		<i>III. Toccata</i>	*Percussion includes: Chinese Temple Blocks, tamb, tam-t, timp, BD, sus.cym, crash cym, vib, mar, African drums, glock, bells, mark tree, snare, xyl	Winnipeg Symphony Orchestra
				<i>3 Concerti</i> . Centrediscs CMCCD15610, 2010. Christina Petrowska-Quilico, pianist Jukka-Pekka Saraste, conductor Toronto Symphony Orchestra
Lanza, Alcides (b. 1929, Argentina)	1985	<i>Concerto (1964-II)</i>	Unknown duration Large Orchestra Editions Shelan Publications	None
Lauber, Anne (b. 1943)	1976	<i>Pièce Concertantes</i>	14:00 2222/2200/timp. perc./strings CMC (Withdrawn by the composer, July 25, 1983.)	None
Lauber, Anne (b. 1943)	1979	<i>L'Affaire Coffin</i>	Adapted from film score	<i>L'Affaire Coffin</i> . SNE-503, 1980.
		<i>I. Gaspésie</i>	30:00	Françoise Gélinas, pianist
		<i>II. Theme</i>	MS	Tristan Lauber, narrator
		<i>III. L'Évasion</i>		Anne Lauber, conductor
		<i>IV. Atmosphères</i>	Music for a film by Jean-Claude Lebreque	Orchestra Civique des Jeunes de Montréal
		<i>V. Drama dans le forêt</i>		
		<i>VI. Souvenirs</i>		
		<i>VII. Le Verdict</i>		
		<i>VIII. Recherche</i>		
		<i>IX. Finale</i>		
Lauber, Anne (b. 1943)	1980	<i>Fantaisie sur un thème connu</i>	12:00 2222/2220/timp. sus.cym./strings CMC Suitable for youth and community orchestras	<i>Au Delà Du Mur Du Son</i> . SNE-527, 1989. Tristan Nguyen, pianist Anne Lauber, conductor Orchestre des Jeunes du Québec

Lauber, Anne (b. 1943)	1982	<i>Valse concertante</i>	18:00 2222/2220/timp. perc. (2)/strings CMC	None
Lauber, Anne (b. 1943, Switzerland)	1989	<i>Piano Concerto</i>	28:00 2(picc)222/4230/timp./harp/strings CMC	None
Lauber, Anne (b. 1943)	2001	<i>Concerto No. 2</i> <i>I. Andante maestoso</i> <i>II. Dramatico</i> <i>III. Selvaggio</i> <i>IV. Unavailable</i>	18:00 2222/2200/timp. (4)/strings CMC	None
Louie, Alexina (b. 1949)	1984	<i>Concerto</i> <i>I. Maestoso</i> <i>II. Sostenuto, molto calmo</i> <i>III. Con energico nervoso</i>	35:20 2(picc)2(E.H.)22/4220/timp. perc. (2)/harp/strings* CMC *Percussion includes: 3 Tam-t (small, medium, large), 2 gongs (smaller), Lion's roar (large), T.bells (chimes), 5 tom-t (at least the largest should be Chinese), 3 cym (small, medium, large), Sizzle cym, BD, vib, glock (sounding 2 oct. higher), 5 temple blocks, Windchimes (bamboo, brass, glass), Finger cymbals, Bell tree, crot (sounding one octave higher or use glock), tgl	<i>Concerto for piano and orchestra.</i> CentreStreams, 1985. Robert Silverman, pianist Simon Streatfield, conductor Manitoba Chamber Orchestra Includes introductory comments <i>3 Concerti.</i> Centrediscs CMCCD15610, 2010. Christina Petrowska-Quilico, pianist Alex Pauk, conductor National Arts Centre Orchestra
Lowe, John Maurice (1902-)	Unknown	<i>Eastern Fantasy</i>	10:00 String Orchestra MS	None
Lowe, John Maurice (1902-)	Unknown	<i>Irish Rhapsody</i>	15:00 MS	None
Lowe, John Maurice (1902-)	Unknown	<i>Pan's Dance</i>	4:00 String Orchestra MS	None

Luedeke, Raymond (b. 1944, USA)	1985	<i>The transparency of time</i>	17:00 2(picc)2(E.H.)22(cbsn)/4231/timp. perc. (2)/harp/strings CMC	<i>The transparency of time</i> . CentreStreams, 1986. André Laplante, pianist Andrew Davis, conductor Toronto Symphony Orchestra
MacDonald, Andrew P. (b. 1958)	1995-96	<i>Piano Concerto</i>	31:11 2222/2110/timp. perc./harp/strings CMC	None
Mather, Bruce (b. 1939)	1958	<i>Piano Concerto</i>	7:30 1111/1000/strings (no double bass) CMC Concerto for Piano and Nine Instruments	<i>Piano Concerto</i> . CentreStreams, n.d. Pierrette Lepage, pianist Milton Barnes, conductor Toronto Repertory Ensemble
Mathieu, André (1929-1968)	1935	<i>Concertino No. 1</i>	10:00 MS	None
Mathieu, André (1929-1968)	1940	<i>Concertino No. 2, op. 13</i> <i>I. Allegro</i> <i>II. Andante</i> <i>III. Allegro</i>	13:00 2222/3210/timp./harp/strings Les Éditions Orchestra Bella	<i>Mathieu, Shostakovich, Mendelssohn: Concertino & Concertos</i> . Analekta AN 9283, 2009. Alain Lefèvre, pianist Matthias Bamert, conductor London Mozart Players

Mathieu, André (1929-1968)	1947	<i>Concerto de Québec</i> <i>I. Allegro moderato</i> <i>II. Andante</i> <i>III. Allegro con brio</i>	22:20 22(E.H.)21/2221/perc. (2)/harp/strings Les Éditions Orchestra Bella/CMC	<i>André Mathieu</i> . Analekta AN 2 9803, 1995. Philippe Entremont, pianist Michel Plasson, conductor Orchestre du Capitole de Toulouse <i>André Mathieu: Concerto de Québec, Warsaw Concerto, Concerto in F</i> . Analekta AN 2 9814, 2003. André Lefèvre, pianist Yoav Talmi, conductor Orchestre symphonique de Québec <i>20 Years of Excellence</i> . Analekta 299705, 2007. Disc 6, Tracks 8-10. André Lefèvre, pianist Yoav Talmi, conductor Orchestre symphonique de Québec
Mathieu, André (1929-1968)	1947	<i>Concerto No. 4 in E minor</i> <i>I. Allegro</i> <i>II. Andante</i> <i>III. Allegro con fuoco</i>	41:00 2(picc)222/4231/timp. perc. (2)/harp/strings Les Éditions Orchestra Bella Transcribed and arranged by Gilles Bellemare	<i>André Mathieu: Concerto No. 4</i> . Analekta AN29281, 2008. Alain Lefèvre, pianist George Hanson, conductor Tucson Symphony Orchestra
Mathieu, André (1929-1968)	1958	<i>Rhapsodie romantique</i>	23:12 2(picc)2(E.H.)22/4231/timp. perc. (2)/harp/strings Les Éditions Orchestra Bella Extended version of the Second Movement from his <i>Concerto No. 4 in E minor</i> .	<i>Mathieu: Rhapsodie Romantique/Rachmaninoff: Rhapsody on a Theme of Paganini</i> . Analekta AN29277, 2006. Alain Lefèvre, pianist Matthias Bamert, conductor Montréal Symphony Orchestra
McIntyre, Paul (b. 1931)	2002-2010	<i>The loneliest piano: a story with music</i>	Unknown duration 2222/2211/perc./strings/narrator CMC	None

McIntyre, Paul (b. 1931)	1991	<i>Pieces of four</i> <i>I. Entrance piece</i> <i>II. Party piece</i> <i>III. Think piece</i> <i>IV. Exit piece</i>	Unknown duration 1111/1000/perc./strings MS	None
McPhee, Colin (1900-1964)	1919-20	<i>La Mort d'Arthur</i>	MS <i>Piano Concerto No. 1/Symphonic</i> <i>Poem for Piano and Orchestra: La</i> <i>Mort d'Arthur</i>	None
McPhee, Colin (1900-1964)	1923	<i>Concerto No. 2</i>	30:00 MS	None
McPhee, Colin (1900-1964)	1928	<i>Concerto</i> <i>I. Allegretto</i> <i>II. Chorale</i> <i>III. Coda</i>	16:00 2(picc)111/1110 Associated Music Publishers	<i>Concerto for piano and wind octet.</i> CentreStreams, 1976. Linda Lee Thomas, pianist John Avison, conductor CBC Vancouver Chamber Orchestra <i>Colin McPhee: Symphony No. 2; Piano Concerto; Nocturne.</i> Music Masters Jazz 67159, 1996. Stephen Drury, pianist Dennis Russell Davies Brooklyn Philharmonic Orchestra.
Mignault, Alfred (1895-1961)	1937-38	<i>Divertissement sur deux themes</i> <i>canadiens</i>	3(picc)3(E.H.)22/4431/timp. perc. (3)/harp, celesta/strings MS	None
Morawetz, Oskar (1917-2007, Czechoslovakia)	1962	<i>Concerto No. 1</i> <i>I. Allegro</i> <i>II. Adagio</i> <i>III. Allegro vivace</i>	18:00 2222/4221/timp. perc./strings CMC	<i>Piano concerto no. 1.</i> CentreStreams, 1963. Anton Kuerti, pianist Zubin Mehta, conductor Montréal Symphony Orchestra <i>Piano concerto no. 1.</i> CentreStreams, 1964. Anton Kuerti, pianist Jean Beaudet, conductor CBC Symphony Orchestra

Murphy, Kelly-Marie (b. 1964, Italy)	1997-98	<i>Hammer of the sorceress</i>	12:00 2222/4331/timp. perc. (2)/harp/strings CMC	<i>Hammer of the sorceress</i> . CentreStreams, 1999. Unknown performers Winnipeg Symphony Orchestra http://musiccentre.ca/CentreStreams/swf?mode=play_by&opt=id&id=21187 (accessed 9-20-13)
Oswald, John (b. 1953)	2000	<i>Oswald's 1st piano concerto by Tchaikovsky (as suggested by Michael Snow) minus one in B-flat Minor</i>	Unknown duration 2212/2210/timp./harp/strings CMC	None
Papineau-Couture, Jean (1916-2000)	1957	<i>Pièces Concertante No. 1 (Repliement)</i>	14:00 String Orchestra Berandol	<i>Contemporary Canadian Music</i> . Columbia ML 5685/MS 6285, 1961. Mario Bernardi, pianist Walter Susskind, conductor CBC Symphony Orchestra
Papineau-Couture, Jean (1916-2000)	1965	<i>Concerto</i>	17:00 3(picc)3(E.H.)22/4220/timp. perc./strings Berandol Commissioned by the music department of the English network of the CBC and dedicated to Gilles Manny	<i>Canadian Composers Portraits: Jean Papineau-Couture</i> . Centrediscs CMCCD8602, 2002 (Recorded 1966). Gilles Manny, pianist Alexander Brott, conductor Orchestre de Radio-Canada a Montréal
Patriquin, Donald (b. 1938)	1967-68	<i>Sinfonia Concertante</i> <i>I. Vivace con forza</i> <i>II. Andante</i> <i>III. Vivace</i>	16:00 3232/2321/timp. perc. (3, xyl) A Tempo Publishers	None
Payette, Alain (b. 1953)	2000	<i>Concerto</i> <i>I. Modéré et passionné</i> <i>II. Très lent</i> <i>III. Vif et léger</i>	28:00 2222/4231/timp./strings CMC	<i>Concerto pour piano et orchestre symphonique</i> . CentreStreams, 2003. Anne-Marie Dubois, pianist Marc Belanger, conductor Orchestre symphonique de Drummondville

Pentland, Barbara (1912-2000)	1947	<i>Colony Music</i> <i>I. Overture</i> <i>II. Chorale</i> <i>III. Burlesque</i>	12:00 String Orchestra CMC	None
Pentland, Barbara (1912-2000)	1956	<i>Concerto</i> <i>I. Allegro animato</i> <i>II. Largo tranquillo</i> <i>III. Allegro giocoso</i>	16:00 String Orchestra CMC	<i>Canadian Composers Portraits: Barbara Pentland</i> . CMCCD 9203, 2003. Mario Bernardi, pianist Victor Feldbrill, conductor CBC Symphony Orchestra
Pentland, Barbara 1912-2000	1970	<i>Variations Concertantes</i>	8:00 1(picc)111/1110/timp. perc./strings CMC	<i>Variations Concertantes</i> . CentreStreams, n.d.. Jane Coop, pianist Mario Bernardi, conductor Unknown orchestra.
Pépin, Clermont (1926-2006)	1946	<i>Concerto No. 1 in C-sharp minor</i> <i>I. Allegro</i> <i>II. Adagio</i> <i>III. Scherzo</i>	22:00 2222/4231/strings MS Awarded the first prize in the CAPAC composition competition (1946)	<i>Concerto No. 1 in C-sharp minor</i> . CBC Program Archives (Concert de Musique Canadienne), 471116-1, n.d. Clermont Pépin, pianist Jean Beaudet, conductor CBC Symphony Orchestra
Pépin, Clermont (1926-2006)	1949	<i>Concerto No. 2</i> <i>I. Allegro</i> <i>II. Adagio</i> <i>III. Scherzo</i> <i>IV. Allegro</i>	16:00 2222/4231/perc./strings MS	None
Pritchard, Robert (b. 1956)	1992	<i>Swallow, egg, chrysanthemum</i>	17:00 2222/4230/perc./strings (min. 6-6-4-4-3) CMC	None
Renaud, Emiliano (1875-1932)	1900	<i>Concertstück</i>	Unpublished This work is considered the first piano concerto by a Canadian composer according to the Encyclopedia of Canadian Music (ECM).	None

Rosen, Robert Joseph (b. 1956)	1983	<i>From silence</i>	25:00 2222/2230/timp. perc./strings (optional mezzo-soprano) CMC	<i>From silence</i> . CentreStreams, 1983. David Tritt, piano Victor Feldbrill, conductor Calgary Philharmonic Orchestra
Schmidt, Heather (b. 1974)	1997	<i>Piano Concerto No. 1</i>	15:30 2222/4231/timp. perc. (2)/harp/strings Echo North Music Commissioned by Canada Council for the Winnipeg New Music Festival	<i>Piano concerto no. 1</i> . CentreStreams, 1998. Judith Kehler Siebert, pianist Bramwell Tovey, conductor Winnipeg Symphony Orchestra
Schmidt, Heather (b. 1974)	2001	<i>Piano Concerto No. 2</i> <i>I. Maestoso</i> <i>II. Larghetto</i> <i>III. Allegro vivace e molto energico</i>	24:00 2222/4231/timp. perc. (2)/harp/strings Echo North Music/CMC Commissioned by CBC and Canada Council	<i>Piano concerto no. 2</i> . CentreStreams, 2003. Heather Schmidt, pianist Bramwell Tovey, conductor The Banff Festival Orchestra <i>Tapestries</i> . Centrediscs CMCCD17011, 2011. Christina Petrowska-Quilico, pianist Daniel Warren, conductor Kitchener-Waterloo Symphony Orchestra
Schmidt, Heather (b. 1974)	2003	<i>Piano Concerto No. 3</i> <i>I. Fantasie</i> <i>II. Shimmering</i> <i>III. Allegro energico e brillante</i>	22:00 String Orchestra Echo North Music/CMC Commissioned by CBC	None

Schmidt, Heather (b. 1974)	2005	<i>Piano Concerto No. 4, “Phoenix Ascending”</i> I. <i>Soaring</i> II. <i>Blazing Fire</i> III. <i>From the Ashes</i>	28:14 2(picc)222/423(brbn)1/timp. perc. (2)/harp/strings* Echo North Music Written for the Calgary Philharmonic Orchestra *Percussion includes: BD, mar, sus.cym, t-bells, vib, xyl, glock, sus.cym, tam-t	<i>Piano concerto no. 4 Phoenix ascending.</i> CentreStreams, 2005. Heather Schmidt, pianist Mario Bernardi, conductor Calgary Philharmonic Orchestra
Schmidt, Heather (b. 1974)	2009	<i>Piano Concerto No. 5, “Ammolite”</i> I. <i>Con moto</i> II. <i>Lento misterioso</i> III. <i>Allegro brillante</i>	28:00 2(picc)222/423(brbn)1/timp, perc (2), harp/strings Echo North Music Commissioned by Korite for the Calgary Philharmonic Orchestra	None
Schmidt, Heather (b. 1974)	2009	<i>Piano Concerto No. 6</i> I. <i>Nyx (goddess of the night)</i> II. <i>Selene (goddess of the moon)</i> III. <i>Asteria (goddess of the stars)</i>	28:00 String Orchestra Echo North Music Commissioned by Barrie’s 7 th Colours of Music Festival	None
Schneider, Ernst (b. 1939, Germany)	1980	<i>Romantic Concerto</i> I. <i>Molto andante poco rubato</i> II. <i>Adagio molto espressivo</i> III. <i>Allegro con brio</i>	20:00 3333/4330/timp. perc./strings CMC	None
Somers, Harry (1925-1999)	1947	<i>Concerto I</i> I. <i>Maestoso—allegro— maestoso</i> II. <i>Lento</i> III. <i>Presto</i>	25:00 3333/4330/timp. perc. (2)/strings MS lost	None

Somers, Harry (1925-1999)	1956	<i>2nd Piano Concerto</i>	45:00	<i>Second Piano Concerto</i> . CentreStreams, 1956.
		<i>I. Maestoso</i> <i>II. Allegro vivace</i> <i>III. Lento</i> <i>IV. Allegro</i>	3(picc)3(E.H.)3(bcl)3(cbsn)/4331/tim p. perc./strings CMC	Reginald Godden, pianist Victor Feldbrill, conductor CBC Symphony Orchestra <i>Harry Somers: Live from Toronto</i> . Centrediscs CMCCD15911, 2011 (Recorded 1978). Robert Silverman, pianist Victor Feldbrill, conductor Toronto Symphony Orchestra
Somers, Harry (1925-1999)	1996	<i>3rd Piano concerto</i>	31:00	<i>Harry Somers Celebration</i> . CBC Records SMCD5199, 2000.
		<i>I. Andante presto</i> <i>II. Andante</i> <i>III. Andante-Faster</i>	2121/2221/timp. (2) perc. (2)/strings CMC	Jamie Parker, Piano Alex Pauk, conductor Esprit Orchestra
Tremblay, Gilles (b. 1932)	1982-83	<i>Envoi</i>	33:00	<i>Envoi: concerto pour piano et quinze instrumentistes</i> . CentreStreams, 1983.
			3(picc)020/1220/2001/perc. (3) Salabert	Claude Hellfer, pianist Serge Garant, conductor Ensemble de la S.M.C.Q. <i>Le Signe du Lion</i> . Centrediscs CMCCD12507, 2007. Louise Bessette, pianist Bill Linwood, conductor Aventa Ensemble
Wallace, William (b. 1933, USA)	1998	<i>Concerto no. 2</i>	20:00	<i>Concerto no. 2</i> . CentreStreams, 1998.
		<i>I. Allegro vivace</i> <i>II. Moderato</i> <i>III. Allegro vivace</i>	2(picc)222/4200/timp. perc. (2)/strings CMC	Scott Holen, pianist Keith Lockhart, conductor Utah Symphony Orchestra
Ware, Peter (b. 1951)	1985	<i>Aishihik</i>	14:00 3(picc)223(cbsn)/4231/timp. perc. (2)/strings Acoma Company	<i>Aishihik</i> . CentreStreams, 1985. Adam Fellegi, pianist Jin McKay, conductor Toronto Community Orchestra
Weinzweig, John (1913-2006)	1988	<i>Divertimento No. 10</i>	22:50 (also scored for chamber and string orchestras) CMC	<i>Divertimento no. 10</i> . CentreStreams, 1989. Jon Kimura Parker, pianist Alex Pauk, conductor Esprit Orchestra

Willan, Healey (1880-1968, England)	1944, rev. 1949	<i>Concerto in C minor</i>	26:00 22(E.H.)22/4230/timp./strings Berandol/CMC	<p><i>Canadian Album No. 1</i>. CBC I.S. Album 1 (78 rpm)/RCA Victor, DM 1229 (78 rpm), 1945. Agnes Butcher, pianist Jean-Marie Beaudet, conductor CBC Symphony Orchestra</p> <p><i>Concerto in C minor</i>. CentreStreams, 1965. Sheila Henig, pianist Sir Ernest MacMillan, conductor Toronto Symphony Orchestra</p> <p><i>The Canadian Collection</i>. CBC, BR SM-205, c. 1970. Sheila Henig, pianist John Avison, conductor CBC Vancouver Chamber Orchestra</p> <p><i>Piano Concerto in C minor</i>. CentreStreams, 1980. Arthur Ozolins, pianist Victor Feldbrill, conductor Toronto Symphony Orchestra</p> <p><i>Piano Concerto in C minor</i>. CentreStreams, 1981. Arthur Ozolins, pianist Mario Bernardi, conductor National Arts Centre Orchestra</p> <p><i>True North Festival 1998 in Taiwan</i>. True North TN9901, 1998. Christina Petrowska-Quilico, pianist Victor Feldbrill, conductor Taipei Symphony Orchestra</p>
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Appendix C

Piano Concertos of Immigrant

Canadian Composers

Written Prior to

Arrival in Canada

(1931-1994)

Sources:

Canadian Music Centre website: www.musiccentre.ca

Composer websites when available, see Bibliography.

Encyclopedia of Canadian Music website: www.thecanadianencyclopedia.com

Hinson, Maurice. *Music for Piano and Orchestra* (Bloomington, ID: Indiana University Press, 1993).

Zuk, Ireneus. "The Piano Concerto in Canada (1900-1980): A Bibliographic Survey" (DMA diss, Peabody Institute of The John Hopkins University, 1985).

Date	Composer	Title	Notes (as available): Duration, Orchestration, Publisher	Discography
1931	Eckhardt-Gramatté, Sophie Carmen (1899-1974, Russia)	<i>Concerto No. 1, E. 160</i> I. Maestoso II. Andante III. Viva ma non troppo	32:00 3233/4231/timp. perc./harp/strings CMC	<i>Concerto for piano and orchestra no. 1.</i> CentreStreams, unknown year. Marc-André Hamelin, pianist Mario Bernardi, conductor Calgary Philharmonic Orchestra <i>Concerto for piano and orchestra no. 1.</i> Centrestreams, 1932. S. C. Eckhardt-Gramatté, pianist Ernst Kunwald, conductor Berlin Symphonics
1946	Eckhardt-Gramatté, Sophie Carmen (1899-1974, Russia)	<i>Piano Concerto No. 2, E. 117</i>	30:00 3232/4331/timp. perc./strings CMC	<i>Piano Concerto no. 2, E.117.</i> CentreStreams, unknown year. Marc-André Hamelin, pianist Mario Bernardi, conductor Calgary Philharmonic Orchestra
1971	Wuensch, Gerhard (1925-2007, Austria)	<i>Concerto, op. 57</i> I. Allegro con brio II. Tema con variazioni III. Vivace	25:00 2222/2000/timp./strings CMC	<i>Concerto for piano and chamber orchestra.</i> CentreStreams, 1974. Robin Wood, pianist John Avison, conductor CBC Vancouver Chamber Orchestra

1971	Wuensch, Gerhard (1925-2007, Austria)	<i>Scherzo, op. 58</i>	7:00 Wind Ensemble: 2(picc)29(ebcl, bcl, acl)saxophones(2 asax, tsax, bsax)/4232, 3 crt, 2 euph/timp. perc. (2) CMC	<i>Scherzo for piano and wind ensemble.</i> CentreStreams, 1972. Charles Foreman, pianist Robert Rosevear, conductor University of Toronto Concerto Band
1985	Luedeke, Raymond (b. 1944, USA)	<i>The transparency of time</i>	17:00 2(picc)2(E.H.)22(cbsn)/4231/timp. perc. (2)/harp/strings CMC	<i>The transparency of time.</i> CentreStreams, 1986. André Laplante, pianist Andrew Davis, conductor Toronto Symphony Orchestra
1977, rev. 1994	Badian, Maya (b. 1945, Romania)	<i>Concerto</i>	2232/2330/timp. perc./strings Lucien Badian Editions	None
1977, rev. 1994	Morawetz, Oskar (1917-2007, Czechoslovakia)	<i>Concertino</i>	10:00 2232/2330/timp. perc./strings Lucien Badian Editions	None

Appendix D

Miscellaneous Piano Concertos of Canadian Composers for One-hand, Four-hand, or Multiple Soloists and Ensemble (1950-2005)

Sources:

Canadian Music Centre website: www.musiccentre.ca

Composer websites when available, see Bibliography.

Encyclopedia of Canadian Music website: www.thecanadianencyclopedia.com

Hinson, Maurice. *Music for Piano and Orchestra* (Bloomington, ID: Indiana University Press, 1993).

Zuk, Ireneus. "The Piano Concerto in Canada (1900-1980): A Bibliographic Survey" (DMA diss, Peabody Institute of The John Hopkins University, 1985).

Date	Composer	Title	Notes (as available): Duration, Orchestration, Publisher	Discography
1950	Fiala, George (b. 1922, Ukraine)	<i>Concertino for piano, trumpet, timpani and string orchestra</i> I. <i>Allegro moderato</i> II. <i>Larghissimo</i> III. <i>Allegro con brio</i>	14:00 Berandol	None
1962	Pépin, Clermont (1926-2006)	<i>Nombres</i>	13:00 222(bcl)2/4331/perc./strings CMC Commissioned for pianists Renée Morissey and Victor Bouchard made possible with a Canada Council grant	<i>Nombres pour deux pianos et orchestre</i> . CentreStreams, unknown year. Victor Bouchard, pianist Renée Morissey, pianist Victor Feldbrill, conductor Montréal Symphony Orchestra
1976	Baker, Michael Conway (b. 1937, USA)	<i>Concerto for piano and chamber orchestra</i>	25:00 2222/2200/perc. (2)/harp/strings CMC	<i>Concerto for piano and chamber orchestra</i> . CentreStreams, 1978. Robert Silverman, pianist John Avison, conductor CBC Vancouver Chamber Orchestra
1987	Kenins, Talivaldis (1919-2008, Latvia)	<i>Double concerto for violin, piano, and orchestra</i>	16:00 2(picc)222/2200/timp. perc./strings CMC *Commissioned by the Island Chamber Players, Victoria, B.C.	None

1989	Sosa, Raoul (b. 1939, Argentina)	<i>Concerto pour la main gauche</i> <i>I. Allegro molto</i> <i>II. Adagio</i> <i>III. Allegro</i>	28:00 String Orchestra CMC	<i>Concerto pour la main gauche</i> . CentreStreams, 1992. Raoul Sosa, piano Yuli Turovsky, conductor I Musici de Montréal
1993	William Wallace (b. 1933, USA)	<i>Concerto for clarinet, violin, piano and orchestra</i>	29:00 0000/2200/timp. synthesizer/strings CMC	<i>Concerto for clarinet, violin, piano and orchestra</i> . CentreStreams, n.d. Gary Kilpatrick, pianist Walter Verdehr, violin Elsa Verdehr, clarinet Jack Bowman, conductor Janacek Philharmonic Orchestra
2001	Baker, Michael Conway (b. 1937, USA)	<i>Concerto for clarinet, piano, and strings</i>	String Orchestra CMC	None
2002	Colgrass, Michael (b. 1932, USA)	<i>Crossworlds for flute, piano and orchestra</i>	33:30 Picc.232/4220/timp. perc. (4)/ harp/celeste/strings Published	<i>Crossworlds</i> . CentreStreams, 2002. Marina Piccinini, flute Andreas Haefliger, pianist Hans Graf, conductor Boston Symphony Orchestra
2005	Luedeke, Raymond (b. 1944, USA)	<i>The winds of her misfortune for symphony orchestra wind section, percussion and piano</i>	10:00 2(picc)2(E.H.)2(bcl)3/4331/timp. perc. (3) CMC	None